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Number 201
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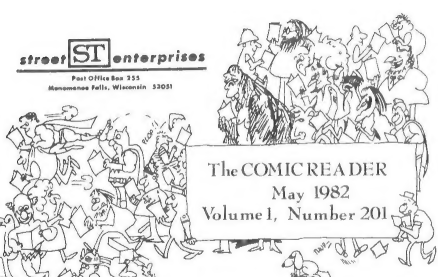

The COMIC READER
May 1982
Volume 1, Number 201

OUR COVERS: Front, Don Rosa presents his tribute to "that time of year" again in Louisville, the Kentucky Derby, as attended by that new singing group, Captains Courageous. On the back cover, we have IRON MAN and friends drawn by one of my alltime favorite IRON MAN artists, Don Heck. Captains America and Britain and Iron Man are © 1982 Marvel Comics Group; Captain Canuck is © 1982 CKR Productions; and Captain Kentucky is © 1982 Don Rosa. All rights reserved.

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TABLE OF CONTENTS

Marvel News 3
Warren News & CC 5
DC News 5
Charlton Coming Comics 6
Whitman News 6
Pacific Coming Comics 7
Cel Break 8
DC Coming Comics 8
Marvel Coming Comics 13
Bullet Crow, Fowl of Fortune . 16
Captain Kentucky ...17,18,33,34
Superman 19
Comics History 21
Comics Extras 31
Archie Coming Comics 32
Et Al 32
Comics History Index 35
Pocket Checklist 49
TCR Mailboat 51
A Comic Reader 59
Books 60
EuroComics 61

BACK ISSUES: [#94-100 were published by Paul Levitz; #101 to present issue published by Street Enterprises. #94 through #163 are digest-sized; #164 to current issue are comic book sized featuring color covers and comic strips.]
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Marvel News

The editorial assignments have been changed considerably, and we figure it's probably best if we go through the changes this way:

Mark Gruenwald has been made a full-time editor, and has taken on the following books: THE AVENGERS, CAPTAIN AMERICA, IRON MAN and THOR (from Jim Salicrup); SPIDER-WOMAN (from Denny O'Neil); WHAT IF? (from Tom DeFalco); and the HERCULES and VISION mini-series.

Salicrup has taken on the Special Projects mantle, editing ANNIE, POPE JOHN PAUL II, BLADERUNNER, ELRIC, and the WONDER MAN and HAWKEYE mini-series, as well as STAR WARS and the new RAIDERS OF THE LOST ARK comic (more about which a bit later). Al Milgrom had been the editor of STAR WARS. Salicrup remains editor of FANTASTIC FOUR and MARVEL TWO-IN-ONE.

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To replace SPIDER-WOMAN on his schedule, Denny O'Neil will take on DAZZLER from Jim Shooter (who probably didn't need the work anyhow). He is giving up TEAM AMERICA though, which will be taken over by...

Tom DeFalco, who had given up WHAT IF? That should bring everything up to date, but to make things clearest, here are current editorial assignments:

TOM DE FALCO: THE AMAZING SPIDER-MAN, GHOST RIDER, G.I. JOE, MARVEL TALES, MARVEL TEAM-UP, PETER PARKER THE SPECTACULAR SPIDER-MAN, TEAM AMERICA

MARK GRUENWALD: THE AVENGERS, CAPTAIN AMERICA, IRON MAN, THOR, SPIDER-WOMAN, WHAT IF?; HERCULES and VISION mini-series

LOST SOULS!
THE LAST THING THE ANGEL REMEMBERS IS FALL...TUMBLING HELPLESSLY THROUGH THE HITHERTO ATMOSPHERES OF THE FABLED RAINBOW LAND WINDING UP IN A DESPERATE INSTINCTIVE ATTEMPT TO PULL HIM OUT OF HIS FALL HE SAW THE GROUND RUSHING TOWARDS HIM. THERE WAS AN INSTANT OF UNLEARNING UNFATHOMABLE PAIN- AND THEN THERE WAS ONLY DARKNESS. LAST FOREVER.
AH WAS WRONG!
WELCOME BACK TO THE LAND OF THE LIVING, STRANGER FOR A WHILE THERE, TABU, AND I THOUGHT YOU WEREN'T GOING TO MAKE IT!
KA-ZAR!
KA-ZAR!!
CHRIS CLAREMONT AUTHOR
PAUL SMITH PENCILER
TERRY AUSTIN INKER
JANICE CHIANG LETTERER
GLYNIS WEIN COLORIST
ALLEN MILGROM EDITOR
JIM SHOOTER EDITOR-IN-CHIEF

LOUISE JONES: CONAN THE BARBARIAN, KA-ZAR THE SAVAGE, KING CONAN, THE SAVAGE SWORD OF CONAN, THE UNCANNY X-MEN; WOLVERINE mini-series

AL MILGROM: THE DEFENDERS, DOCTOR STRANGE, THE INCREDIBLE HULK, MICRONAUTS, ROM

DENNY O'NEIL: BIZARRE ADVENTURES, DAREDEVIL, DAZZLER, MASTER OF KUNG FU, MOON KNIGHT, POWER MAN AND IRON FIST

JIM SALICRUP: FANTASTIC FOUR, MARVEL TWO-IN-ONE, THE NEW ADVENTURES OF INDIANA JONES, STAR WARS; Special projects; WONDER MAN, HAWKEYE, BLADERUNNER, ANNIE mini-series.

LARRY HAMA: CRAZY MAGAZINE

The ANNIE, BLADERUNNER and CONAN movie adaptations will appear in July and August as two-part 60¢ regulation-size comics following their appearances in MARVEL SUPER SPECIAL.

The RAIDERS OF THE LOST ARK comic is entitled THE NEW ADVENTURES OF INDIANA JONES, and it will be drawn and written by John Byrne and inked by Terry Austin. Jim Salicrup is the editor. (The name change, obviously, was due to the fact that the title referred to the movie's villains. Lucasfilms evidently did NOT want the problem that occured with the THIN MAN series (the Thin Man was not William Powell) or the PINK PANTHER (the name of a rock in the first film), which would cause the next Indiana Jones film to have the word "Raiders" in the title.)

RED SONJA will be the recipient of her own four-issue limited series in the foreseeable future.

Above is the splash-page for MARVEL FANFARE #4's concluding chapter

of the X-Men/Ka-Zar team-up story by new X-MEN artist Paul Smith.

BIZARRE ADVENTURES has been taken off the regular schedule. From now on it will appear as good material is accumulated, and it will be published two-to-four times a year.

The X-MEN/TEEN TITANS team-up book slated to appear in July will be published in the MARVEL FANFARE/STAR-LORD format, 64 pages on cover stock. The two teams will battle Dark Phoenix and Darkseid in "Apokolips... NOW!"

Speaking of the X-MEN, Dave Cockrum is temporarily leaving the book to draw and write his own graphic novel, THE MYSTERIONS, to be replaced in the interim by Paul Smith, who is also currently pencilling DOCTOR STRANGE.

Also leaving his title will be Brent Anderson, whose last issue of KA-ZAR THE SAVAGE will be #20. He too is working on the potentially more lucrative graphic novel (probably the fourth) featuring the New Mutants. Chris Claremont is writing it.

And Mary Jo Duffy is leaving POWER MAN AND IRON FIST, which will be scripted by Bob Layton, who will be inking new regular penciller Denys Cowan's work beginning with #88.

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Mike Friedrich has left Marvel as its Direct Sales Manager to return to Star*Reach as a packager of material for comics publisher. His new assistant Carol Kalish will be taking over his duties.

Jim Shooter is leaving the AVENGERS scripting to David Michelinie as of #221, although he has plotted #222 and 224. Ant-Man will be appearing in some upcoming issues.

I AM CONAN A CIMMERIAN.
WITH ME IS SUBOTAI, A THIEF, AND ARTUS! WE TWO MEAN TO PLUNDER THIS PLACE!
HA! A PAIR OF FOOLS WHO LAUGH AT DEATH!
I AM VALERIA, QUEEN OF THIEVES!

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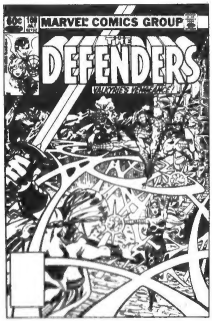
Frank Miller is reviving the Black Widow with a new costume and introducing her into the current DD world in DAREDEVIL #187, as shown on the cover of the George Olshevsky index to DAREDEVIL. Miller has also done the story and art for WHAT IF #35's "What If Elektra Had Lived?" Terry Austin provides the inks. The co-feature is "What If Yellowjacket Died?" New editor Mark Gruenwald intends to have thematically-related features in future issues.

The POPE JOHN PAUL II comic, written by Steven Grant and drawn by John Tartaglione (with cover by Marie Severin) was scheduled to appear around Easter, and we missed listing it last issue. We're not certain of the release date.

EPIC #14 will have a P. Craig Russell cover, an interview with him and a Russell-drawn ELRIC story, "While the Gods Last." He is working on a new KILLRAVEN story written by Don McGregor for a future issue of EPIC.



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Both THE SILVER SURFER and THE DEATH OF CAPTAIN MARVEL sold out their first printings; Marvel plans a second-printing of the DEATH OF CAPTAIN MARVEL.

George Freeman, who gained quite a following doing CAPTAIN CANUCK, has done an inventory DAREDEVIL story written by Bill Mantlo which will probably wind up in MARVEL FANFARE. Freeman will be inking his own work and possibly that of others in the future.

Ultron returns courtesy of Jocasta in MARVEL TWO-IN-ONE #92.

The Sub-Mariner will appear in ROM #35. Moon Knight guests in POWER MAN AND IRON FIST #86.

Marvel is now sponsoring promotional tours for its artists and writers to appear at conventions, direct-sales outlets and parties (hmmm!) to drum up business. Expect to see more parties because of it.

Warren News

Our contact with Warren broke down at just the right moment, it appears; Timothy Moriarty and David Allikas are now editorially controlling Warren's direction, replacing Bill DuBay; and THE ROOK has been cancelled and will be replaced by THE GOBLIN, a spin-off of the strip. EERIE's cover price will be raised to $2.25 and will include eight pages of color, as well as the ROOK strip as a regular feature.

THE GOBLIN will also be $2.25 and is billed in the last issue of ROOK as featuring "a free full-color comic book introducing a new and exciting Warren hero...inside every issue." We will see whether this means something beyond the same eight-page color insert EERIE will contain.

Coming Comics

1994 No. 25, June. [4/27]

THE GOBLIN No. 1, July. Spun-off from the ROOK strip is the gremlin who can possess the body of people who recite the sacred chant of Phineas Smudge's book of necromancy. Plus new characters in the back-ups and a color section. [5/4]

VAMPIRELLA No. 106, July. [5/4]

EERIE No. 133, July. [5/11]

CREEPY No. 139, July. [5/18]

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DC News

Well, this seems to be the month for delays. AMETHYST, PRINCESS OF THE GEM WORLD was delayed last month because of Ernie Colon's promotion to editor, and this month we must announce the indefinite postponement of PANDORA PANN due to Len Wein's inability to find the time to write it. The preview section slated for SAGA OF THE SWAMP THING #5, therefore, will not appear.

PANDORA PANN

Taking its place on the schedule will be ARION, LORD OF ATLANTIS, written by Paul Kupperberg and drawn by Jan Duursema. It has already had an extended preview in WARLORD and therefore won't be getting the preview treatment; it'll be out in August, with a November cover date.

While we weren't looking, SUPERMAN ANNUAL #9 has turned into DC COMICS PRESENTS ANNUAL #1, with Superman of Earth-One teaming up with the Superman of Earth-Two to battle the Lex Luthors of their Earths as well as Earth-Three's Ultra-Man.

When WORLD'S FINEST becomes a 32-pager, the Superman-Batman stories will take over the entire book soon after. This leaves GREEN ARROW homeless for the moment.

The MASTERS OF THE UNIVERSE will appear as an insert originally in sixteen of the November titles in the standard sixteen-page story format. Following that, a three-issue miniseries will appear in the December, January and February schedules, with the initial issue on sale in September. (The insert is on sale in August.) The Masters of the Universe are the Mattel toy figures previewed in DC COMICS PRESENTS #47.

The creative team on BLACKHAWK (no word on a new title yet) has been decided. Mark Evanier and Dan Spiegle will write and draw the book, with Len Wein as editor. Dave Cockrum did the cover to the first issue. Who'll take bets that it won't be numbered #251?

Alfredo Alcala has taken over as regular artist of ARAK/SON OF THUNDER as of #13. Ernie Colon's new edi-

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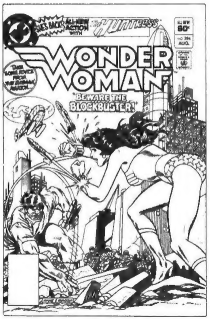
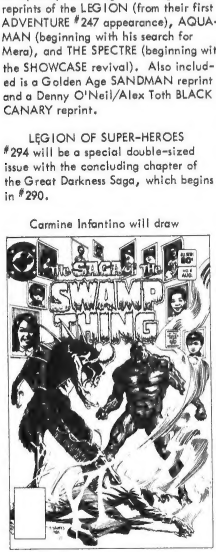


torial duties were given as the reason.

THE BEST OF DC #28 will be a "Binky's Summer Fun" issue and will feature reprints starring Binky, Scooter, Debbie, Sugar and Spike and Doodles Duck (the latter two by Sheldon Mayer). That same month, ADVENTURE COMICS #491 debuts as a digest, with a new CAPTAIN MARVEL story by Nelson Bridwell, Don Newton and John Calnan, as well as the first in a regular format of reprints, including chronological reprints of the LEGION (from their first ADVENTURE #247 appearance), AQUAMAN (beginning with his search for Mera), and THE SPECTRE (beginning with the SHOWCASE revival). Also included is a Golden Age SANDMAN reprint and a Denny O'Neil/Alex Toth BLACK CANARY reprint.

LEGION OF SUPER-HEROES #294 will be a special double-sized issue with the concluding chapter of the Great Darkness Saga, which begins in #290.

Carmine Infantino will draw



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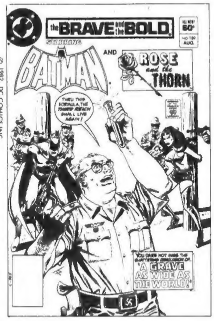
JUSTICE LEAGUE OF AMERICA #206 which features a JLA adventure told in the far future of the SPACE MUSEUM. Gerry Conway writes.

Jeb Stuart, Mlle. Marie, Unit Four and Johnny Cloud guest-star in SGT. ROCK ANNUAL #2 in which Rock must choose between his country and saving his brother Larry's life.



Former CAPTAIN CANUCK artist/writer George Freeman has done two Robert Kanigher-scripted stories which now reside in the inventory file (as they were done for GHOSTS). One is a full art job, the other just pencils.

DC COMICS PRESENTS #49 features the debut of the Billy Batson and Captain Marvel of Earth-One in a story by Roy Thomas, Paul Kupperberg, Rich Buckler and John Calnan. Superman and Captain Marvel team-up again.

The Omega Men, the super-group introduced in GREEN LANTERN a few months back, return in ACTION COMICS #535. That issue also marks the last appearance of the AIR WAVE strip for awhile.

New writer Barbara Randall wrote the BATGIRL story in DETECTIVE COMICS #518.

George Tuska makes an infrequent appearance as the penciller of the SUPERMAN/BATMAN story for WORLD'S FINEST #283. Frank McLaughlin inks.

Finally, Cat Yronwode reports that the Frank Miller-created project for April of 1983 is to be called RONIN. DC isn't confirming or denying that, but they are saying that the title will be their first regular direct-sales-only title.

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Charlton Coming Comics

GHOST MANOR No. 64, August. [5/6]

GUNFIGHTERS No. 74, August. [5/6]

FIGHTIN' MARINES No. 164, August. [5/13]

HAUNTED No. 63, August. [5/13]

ATTACK No. 36, September. [5/20]

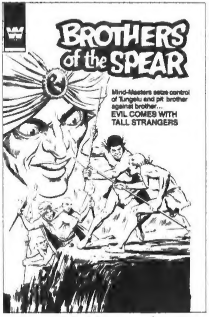
SCARY TALES No. 34, September. [5/20]

CHARLTON BULLSEYE No. 9, September. [5/27]

SOAP OPERA ROMANCES No. 2, September. [5/27]

Whitman News

First the good news: Our friend Robin Snyder has been named to the editorial staff at Whitman Comics, and will be supplying us with contents listings (where possible) and (ta-daa!) cover stats of upcoming comics. For once we'll be able to tell you what the reprints are, or whose work can be found in the new material issues.


BROTHERS of the SPEAR
Mind-Masters seize control of Tungeki and pit brother against brother...
EVIL COMES WITH TALL STRANGERS

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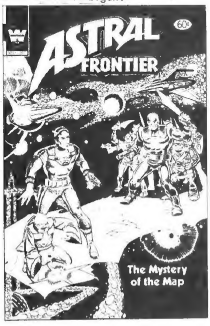
Now for the bad news. In a situation similar to that of 1980, when Whitman was forced into holding off publication of their line for two months while back stock was cleared out, all printing of titles beyond those listed as coming out April 9th has been halted; referring back to #200, this means only the adventure titles listed will appear in April. This delay in publication will mean the next new Whitmans

that will be distributed will be those cover-dated August (or 208), leaving a three month gap between issues. Nothing will be eliminated from the schedule, merely pushed back -- but this does delay one significant event.

Walt Disney's COMICS AND STORIES was to mark its 500th issue in June, and this will now be delayed until September. A similar delay will affect the launching of THUNDARR THE BARBARIAN until the October releases; by that time there's a remote possibility that the show might not be on the air, as the fall's new cartoon season will have begun.



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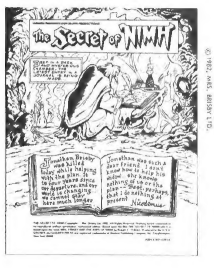
When the new releases do begin reappearing again, there will be some new material of interest to fandom: ASTRAL FRONTIER (out in June) will feature a cover by Steve Ditko and three new science-fiction strips: STAR GUIDER by Jack C. Harris and Steve Ditko; WYATT EARLY by George Kashdan and Fred Carrillo, and MASTERS OF THE ZODIAC by Rich Margopoulis and Tom Mandrake. Also out that month are BUCK ROGERS #17 by Nick Cuti and Al McWilliams and GRIMM'S GHOST STORIES #61 with stories by Robin Snyder, Al McWilliams, George Kashdan, Jack Sparling, Roger McKenzie and Sal Trapani.



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The July books include THUNDARR #1 by Marc Penberg and Winslow Mortimer; TUROK #132 with a cover by Tony DeZuniga and new stories by George Kashdan and Jack Sparling; and Russ Manning re-prints in BROTHERS OF THE SPEAR and JUNGLE TWINS.

Accompanying this paragraph is the splash page to the comic-book version of THE SECRET OF NIMH, Don Bluth's first feature-length cartoon, as drawn by (I believe) Pete Alvarado. The book will be a Golden Press album (price is probably $2.50), and will go on sale in June -- the only other Whitman publication of that month is a re-print issue of UNDERDOG in MARCH OF COMICS (which can only be obtained through Sears shoe stores, as I understand it).

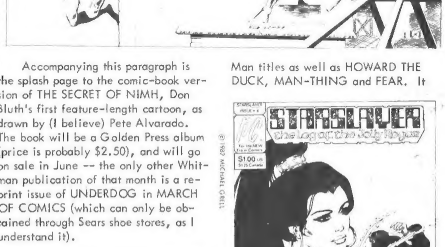
Pacific Coming Comics

Pacific will expand their line to four titles sometime this summer when PACIFIC PRESENTS premieres. It will be only a three-shot title (as planned) and will contain two new strips: Dave Stevens' ROCKETEER, which has been previewed in STARSLAYER #2 and 3; and Steve Ditko's THE MISSING MAN, which will be previewed in CAPTAIN VICTORY #5, which will be a 40-page issue. The covers to PACIFIC PRESENTS will be designed by Dave Stevens, pencilled by Steve Ditko and then inked by Stevens.

Jack Kirby is also set to do a new mini-series, which will also be previewed in a one or two-pager in that selfsame issue of CAPTAIN VICTORY.

John Byrne's ROG-2000 strip will be compiled and published by Pacific sometime this summer. It will contain the strips Charlton published as well as those that appeared in fanzines and otherwise. It will be in black and white.

George Olshevsky's DAREDEVIL index, #98 (which features a Frank Miller/Joe Rubinstein cover) will be published in mid-Spring. Following that will be a completely revised, repackaged and updated SPIDER-MAN index featuring all the various Spider-Man titles as well as HOWARD THE DUCK, MAN-THING and FEAR. It



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will be a square-bound, as will all volumes following, and it will be available in hardcover as well. Cover price is yet to be determined.

STARSLAYER No. 4, August. Torrin, Tamara and S.A.M. are on Mars, and Tamara is kidnapped in an attempt to force Torrin to attack the palace of the Martian king. Mike Grell did the story. Also, Sergio Aragones previews his character GROO THE WANDERER, who is slated to receive his own title later this year. (The character first appeared in ECLIPSE's DESTROYER DUCK.) Grell did the cover. [May]

Cel Break

by Jim Korkis

KORKIS FIRED FROM COMICS JOURNAL. I was informed at the end of February that I no longer "fit" into THE COMICS JOURNAL. I've been writing an animation column for the magazine since 1978. The reasons for my dismissal were my writing this column for The COMIC READER and the fact that the publisher felt my work was not analytical enough. My replacement will be Peter Sanderson who has written about animation for COMICS FEATURE. Apparently my last work will appear in TCJ #71.

TERRYTOON FESTIVAL. Many thanks to Jerry Beck who is constantly sending me animation news. He recently sent a program from the New Rochelle Council on the Arts. During the weeks of February 10-28 they had a Terrytoons Film Festival. Bill Weiss, executive producer for Terrytoons, helped in selecting and producing this program.

INTERNATIONAL TOURNEE. The International Tournee of Animation, now in its 17th year, will be touring almost 100 locations within the next few months. Usually the Tournee presents a wide range of foreign animation, this year the entire program is devoted to the work from the National Film Board of Canada. Prescott Wright, the guiding spirit of the event, stated, "Like off-years for wine, there was overall lack of tournee quality animation all over the world." Eighteen separate films comprise the program.

NEW DISNEYLAND COMEDIAN. Wally Boag, the comedian who inspired Steve Martin, has been performing for 26 years at the Golden Horseshoe Revue in Disneyland. (That's five shows a day, five days a week for a total of 32,000 performances.) Boag was handpicked by Walt Disney for the traveling salesman/Pecos Bill character. Boag has now decided to call it quits and is now developing live entertainment for a proposed water theme park in Las Vegas. His replacement will be Dick Hardwick, who has been Boag's understudy for several years.

FANTASIA RESCORED. FANTASIA will open April 1 with a new soundtrack. Gone will be the music of Stokowski and Philadelphia Orchestra and in its place will be a new FANTASIA with state-of-the-art stereo advantages, complete with Dolby and digital devices. The new conductor is Irwin Kostal who was working with a 127 piece ensemble. That's not all that will be different. The Disney of 1940, the original release date, was not above racial jokes. A black centaur caricature shined shoes in one segment of the original "Pastoral." That dubolus passage was deleted years ago from all prints, even though the deletion created abrupt transitional havoc with Beethoven. Now that sequence has been retimed so it will be smoothed out. There may be a few more surprises.

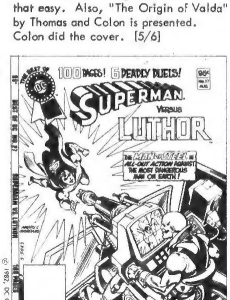
JAPANESE CARTOON. Richard "Cheech" Marin of the Cheech and Chong comedy team will partner with Tokyo Movie Shinsha to make an animated feature, THE RONIN. Marin will coproduce and direct. Budgeted at $5,500,000 the picture will be produced half at the TMS studios in Tokyo and half at facilities to be set up in Hollywood. The picture is based on the novel of the same name by William Dale Jennings, who will also script the film. The story is that of a boy in medieval Japan who searches to find the person who raped his mother and killed his father. When he finds the man, the boy discovers the criminal has become a saint in the eyes of the world.

UPCOMING FROM RANKIN-BASS. A two hour animated film based on Peter Dickinson's book THE FLIGHT OF DRAGONS. This one is for ABC and features voice work by Victor Buono and James Earl Jones and John Ritter. Screenplay by Romeo Muller. Set for release in 1983 is a feature based on THE WIND IN THE WILLOWS. Screenplay by Muller with voice work by Charles Nelson Reilly, Jose Ferrer and Roddy McDowell.

[Continued on page 51]

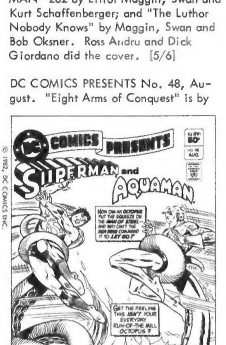
DC Coming Cov[illegible]

ARAK/SON OF THUNDER No. 12, August. "The Ferryman From Hell" is by Roy Thomas, Ernie Colon and Alfredo Alcala. Returning from Hell isn't that easy. Also, "The Origin of Valda" by Thomas and Colon is presented. Colon did the cover. [5/6]



THE BEST OF DC No. 27, August. The theme of the issue is Superman vs. Lex Luthor, and reprints include "Superman's Super-Hold-Up" from WORLD'S FINEST #59 by Wayne Boring and Stan Kaye; "The Death of Luthor" and "The Condemned Superman" from ACTION #318-319 by Edmond Hamilton, Curt Swan and George Klein; "The Most Dangerous Door in the World" from SUPERMAN #213 by Cary Bates, Curt Swan and Jack Abel; "Luthor's Hammer of Hate" from ACTION #423 by Bates, Swan and Murphy Anderson; "Lex Luthor, Super Scalp-Hunter" from SUPERMAN #282 by Elliot Maggin, Swan and Kurt Schaffenberger; and "The Luthor Nobody Knows" by Maggin, Swan and Bob Oksner. Ross Andru and Dick Giordano did the cover. [5/6]

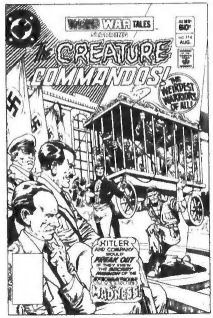
DC COMICS PRESENTS No. 48, August. "Eight Arms of Conquest" is by



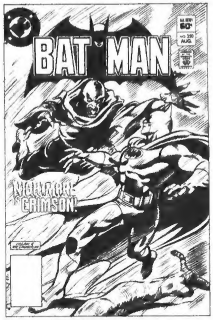
Dan Mishkin, Gary Cohn, Irv Novick and Frank McLaughlin. Superman and Aquaman battle sea creatures Aquaman cannot control--they're from space and are super-evolved. Plus, what is probably to be the last in the series, "Whatever Happened to the Black Pirate?" by Roy Thomas and Alfredo Alcala. Gil Kane and Frank Giacoia did the cover. [5/6]

DC SPECIAL BLUE-RIBBON DIGEST No. 24, August. This is the final issue and in what is probably poetic justice we have no titles to offer; we do know that among the contributors of reprint stories are writers Len Wein, Marv Wolfman and Gerry Conway, and artists Berni Wrightson, Jim Aparo, Wally Wood, Alex Toth and Gray Morrow. Joe Kubert did the cover. [5/6]

THE FURY OF FIRESTORM No. 3, August. "A Cold Time in the Old Town Tonight" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. Killer Frost starts a freezing rain of terror (honest, that's not mine!). Pat Broderick and Frank Giacoia did the cover. [5/6]



JUSTICE LEAGUE OF AMERICA No. 205, August. "The Final Hand" is by Gerry Conway, Don Heck and Romeo Tanghal. In part three of the Royal Flush Gang saga, it turns out to be Hector Hammond and only Martin Stein can stop him. George Perez and Mike DeCarlo did the cover. [5/6]



WEIRD WAR TALES No. 114, August. "The Circus of Madness" is by Robert Kanigher and Fred Carrillo. The Creature Commandos join a European circus in order to infiltrate a concentration camp. Ross Andru and Mike DeCarlo did the cover. [5/6]

WONDER WOMAN No. 294, August. "Rampage" is by Roy Thomas, Marv Wolfman, Gene Colan and Frank McLaughlin. Wonder Woman takes on Batman's foe, the Blockbuster. Plus, the Huntress stars in "By Dusk's Dying Light" by Paul Levitz, Joe Staton and Jerry Ordway. Gil Kane and Frank Giacoia did the cover. [5/6]

BATMAN No. 350, August. "Nightmare in Crimson" is by Gerry Conway, Paul Levitz, Gene Colan and Tony DeZuniga. Batman faces a supernatural menace. Also, Catwoman stars in "Those Lips, Those Eyes" by Bruce Jones and DeZuniga. Colan and Frank McLaughlin did the cover. [5/13]

THE FLASH No. 312, August. "Dead Heat For a Scarlet Speedster" is by Cary Bates, Carmine Infantino and Dennis Jensen. Heat Wave seems to have a perfect alibi though eye-witnesses place him at the scene of the crime. The reason: two Heat Waves. Then, Dr. Fate appears in "Crimson Testament" by Steve Gerber, Martin Pasko, and Keith Giffen. Gil Kane and Dick Giordano did the cover. [5/13]

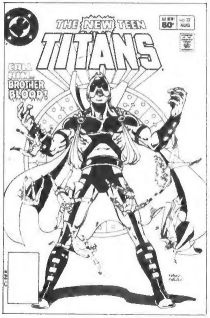
G.I. COMBAT No. 244, August. Haunted Tank stories include "A Different War...Same Faces" and "The Last Cavalry Charge" both by Robert Kanigher and Ross Andru and Mike DeCarlo did the cover. [5/6]

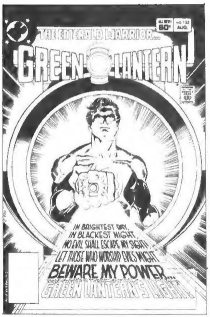
gher and Sam Glanzman. A new group debuts, the Mercenaries, in "Killing Is a Business" by Kanigher and Vic Catan; other stories are "Body Count" by George Kashdan and Mar Amongo; and "Soldier In the Sky." Joe Kubert did the cover. [5/13]

JONAH HEX No. 63, August. "The Ship of Doom" is by Michael Fleisher Dick Ayers and Tony DeZuniga. Jonah and Mei Ling attempt to return to the U.S. via ship. Ross Andru and Dick Giordano did the cover. [5/13]

THE LEGION OF SUPER-HEROES ANNUAL No. 1, August. "Monster In a Little Girl's Mind" is by Paul Levitz, Keith Giffen and Bruce Patterson. Computo makes his return and a new Invisible Kid makes his debut. Giffen did the cover. [5/13]

THE NEW TEEN TITANS No. 22, August. "Blood Brother, Part Two" is by Marv Wolfman, George Perez and Romeo Tanghal. The Titans conclude their battle with Brother Blood. Perez and Tanghal did the cover. [5/13]



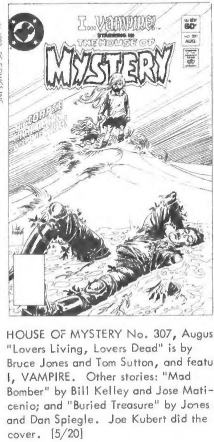


SAGA OF THE SWAMP THING No. 4, August. "In the White Room" is by Martin Pasko and Tom Yeates. A child-killer in a small Southern town is the enemy of Swamp Thing this month. And the Phantom Stranger appears in "Hospital of Fear" by Mike Barr and Tony DeZuniga. Yeates did the cover. [5/13]

SUPERMAN No. 374, August. "Love Is Deadlier...the Second Time Around" is by Cary Bates, Curt Swan and Dan Adkins. Lana Lang is again courted by Vartox; little does he know... The In-Between Years feature is "Pete Ross's Crowning Achievement" by Bob Rozakis Kurt Schaffenberger and Dave Hunt. Gil Kane and Frank Giacoia did the cover. [5/13]

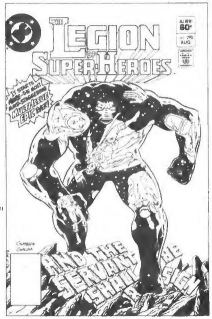
THE BRAVE AND THE BOLD No. 189, August. "A Grave As Wide as the World" is by Robert Kanigher and Jim Aparo. Batman and the Thorn battle present-day Nazis in part two of their team-up. Also, Nemesis appears in "Betrayal" by Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [5/20]

GREEN LANTERN No. 155, August. "With This Ring I Thee Judge" is by Mike Barr, Joe Staton and Mike DeCarlo. GL must try to contend with alien morality as he judges an other-world Green Lantern. The GL Corps story is "Bxyl Tlyl's Pan-Galactan Circus and Space Show" by Paul Kupperberg and DeCarlo. Staton and DeCarlo did the cover. [5/20]



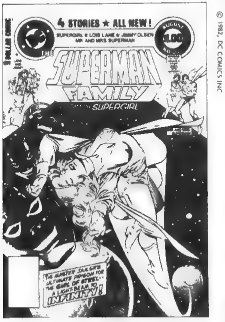
HOUSE OF MYSTERY No. 307, August. "Lovers Living, Lovers Dead" is by Bruce Jones and Tom Sutton, and features I, VAMPIRE. Other stories: "Mad Bomber" by Bill Kelley and Jose Maticenio; and "Buried Treasure" by Jones and Dan Spiegle. Joe Kubert did the cover. [5/20]

THE LEGION OF SUPER-HEROES No. 290, August. "And the Servant Shall Be a Sign" is by Paul Levitz, Keith Giffen and Bruce Patterson. The Legion battles a new team, the Servants of



Darkness. Giffen and Frank Giacoia did the cover. [5/20]

THE NIGHT FORCE No. 1, August. "The Summoning, Chapter One: Genesis" is by Marv Wolfman, Gene Colan and Bob Smith. The new battlers of the occult, Donovan Brown and Rachel Van Helsing (and others) make their debut in a book of their own. This title will be characterized by novel-like continued stories with a constantly-changing cast. Colan and Dick Giordano did the cover. [5/20]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THE MYSTERY DEEPENS AS THE FORCE OPPOSING THE NIGHT FORCE GOES TO EXTREMES!
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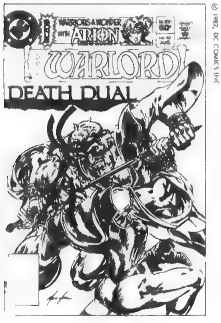
SGT. ROCK No. 367, August. Rock stars in "I'm Infantry" by Robert Kanigher and Nestor Redondo. Other stories include: "Ninjitsu" by Tim Truman and Ernie Chan; "L.F.T." by Kim DeMulder, and "The Gremlin Factor" by Johnson and Hardin. Joe Kubert did the cover. [5/20]

THE SUPERMAN FAMILY No. 221, August. Supergirl appears in "A Trip On the Light Fantastic" by Paul Kupperberg, Win Mortimer and Vince Colletta.



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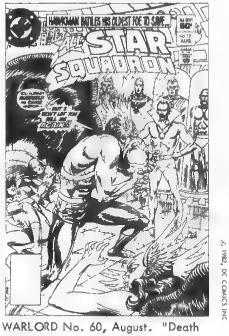
Supergirl's battle with the Master Jailer comes to an end. Mr. and Mrs. Superman contend with the Archer in "Arrows of Vengeance" by Nelson Bridwell, Irv Novick and Frank Chiaramonte. Lois Lane stars in "Fear For Sale" by Tamsyn O'Flynn, Bob Oksner and Colletta. And Jimmy Olsen fights Brain Storm in "Clark Kent is Superman" by Paul Kupperberg, Jose Delbo and Joe Giella. Gil Kane and Dick Giordano did the cover. [5/20]



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WARLORD No. 60, August. "Death Dual" is by Mike Grell, Jan Duursema and Mike DeCarlo. Duursema handles the art on this story. And Arion appears in "Star Rise" by Paul Kupperberg and Duursema. Grell did the cover. [5/20]

ACTION COMICS No. 534, August. "Two For the Price of One" is by Marv Wolfman, Curt Swan and Dave Hunt. Superman is split into two beings and faces the deadly Satanis and Syrene. And Air Wave stars in "Air Wave's Close Encounter" by Bob Rozakis, Alex Saviuk and Sam de la Rosa. Ross Andru and Dick Giordano did the cover. [5/27]

ALL-STAR SQUADRON No. 12, August. "Doomsday Begins at Dawn" is by Roy Thomas, Adrian Gonzales and Jerry Ordway. The alien menace turns out to be the pawn of Hawkman's old foe Hastor. Joe Kubert did the cover. [5/27]

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CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 6, August. "The Bunny From Beyond" is by Roy Thomas, Scott Shaw, Chad Grothkopf and Bob Smith. A rabbit from the heavens endangers Earth. Shaw and Dave Hunt did the cover. [5/27]

DETECTIVE COMICS No. 517, August. "Monster in the Mirror" is by Gerry Conway, Paul Levitz, Gene Colan and Tony DeZuniga. Batman undergoes a startling transformation. Batgirl also stars in "Tale of Two Serpents" by Cary Burkett, Jose Delbo and Joe Giella. Gene Colan and Frank Giacoia did the

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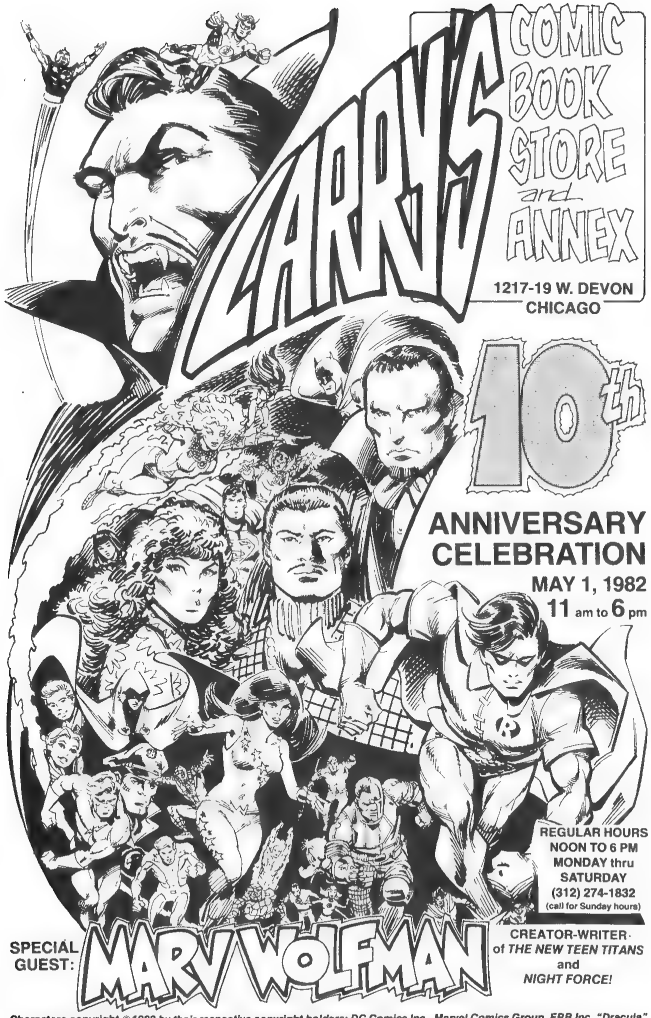

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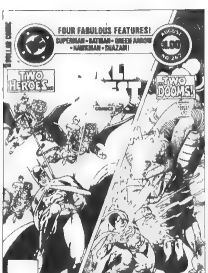
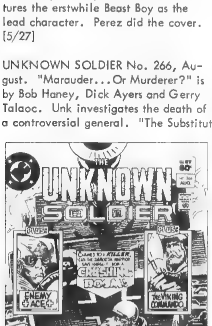


cover. [5/27]

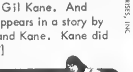
THE NEW ADVENTURES OF SUPERBOY No. 32, August. "Save Superboy or Die" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Superboy finds himself in an odd position: the necessity of being saved by the Superman Revenge Squad. In "UNdial "H" For Hero" Vicki Grant is joined by Power Punch in battling Whitefire in a story by E. Nelson Bridwell, Bob Rozakis, Howard Bender and Joe Giella. Schaffenberger did the cover. [5/27]

TALES OF THE NEW TEEN TITANS No. 3, August. "The Changeling" is by Marv Wolfman, George Perez and Gene Day. The penultimate issue features the erstwhile Beast Boy as the lead character. Perez did the cover. [5/27]

UNKNOWN SOLDIER No. 266, August. "Marauder...Or Murderer?" is by Bob Haney, Dick Ayers and Gerry Talaoc. Unk investigates the death of a controversial general. "The Substitute Ace" features Enemy Ace recovering from a wound while a subtitute takes his place in a story by Robert Kanigher and John Severin (part one of a two-parter). Also, the Viking Commando returns in "War's Last Weapon" by Kanigher, Ayers and George Evans. Joe Kubert did the cover. [5/27]



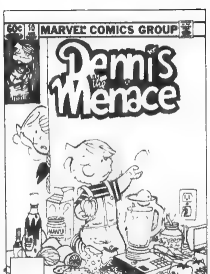
WORLD'S FINEST COMICS No. 282, August. "The Joy Bringings" is by Cary Burkett, Irv Novick and an inker. Superman and Batman face a bizarre menace. Hawkman is featured in "Dr. Katar and Mr. Plert" by Bob Rozakis, Carmine Infantino and Rodin Rodriguez. Green Arrow stars in an untitled story by Mike Barr and Gil Kane. And Captain Marvel appears in a story by Nelson Bridwell and Kane. Kane did the cover. [5/27]



Marvel Paperback No. 7: FANTASTIC FOUR. Now in black and white, the collection includes "When Strikes the Silver Surfer" from FANTASTIC FOUR #55; "Who Lurks Behind the Beehive" from #66; and "When Opens the Cocoon" from #67, all by Stan Lee, Jack Kirby and Joe Sinnott. Bob Larkin did the cover. [4/6]

DAREDEVIL No. 185, August. "Guts" is by Frank Miller and Klaus Janson. Foggy Nelson is the unlikely potential savior of New York City. Miller did the cover. [4/27]

DAZZLER No. 18, August. "The Absorbing Man Wants You" is by Danny Fingeroth, Frank Springer and Vince Colletta. The Absorbing Man, plus the FF, the Angel and Dazz's favorite baseball team. Bill Sienkiewicz did the cover. [4/27]

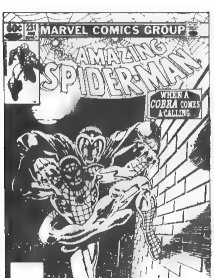


DENNIS THE MENACE No. 10, August. It had to happen! Dennis vs. Galactus! 'Nuff said! I'm lying! [4/27]

KA-ZAR THE SAVAGE No. 17, August. "Tag, You're It" is by Bruce Jones, Ron Frenz and Steve Mitchell. A very strange story, it says here... Ka-Zar is a pulp-novel-type detective. Also, a Tale of Zabu: "Of Kith and Kin, Part II" by Jones and Val Mayerik. Brent Anderson did the cover. [4/27]

MARVEL TWO-IN-ONE No. 90, August. "Eyes of the Sorcerer" is by Jan Strnad, Alan Kupperberg and Jim Mooney. The Thing teams up with the rarely-seen Spider-Man. Allen Milgrom did the cover. [4/27]

SPIDER-WOMAN No. 45, August. "Mission: Impossible" is by Chris Claremont and Steve Leialoha. Spider-Woman takes on the case of a weird



little man who keeps popping up all over the place--plus the Scungili Brothers. Leialoha did the cover. [4/27]

TEAM AMERICA No. 3, August. "Dial "M" For Mayhem" is by Bill Mantlo, Luke McDonnell and Vince Colletta. The Marauder has to battle alone as the Team is captured. Al Milgrom did the cover. [4/27]

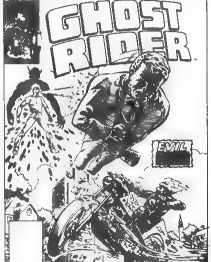
THE AMAZING SPIDER-MAN No. 231, August. "Caught In the Act" is by Roger Stern, John Romita Jr. and Jim Mooney. Ned Leeds returns, the Cobra does as well, and a guest-star shows up. Al Milgrom did the cover. [5/4]

CAPTAIN AMERICA No. 272, August. "Mean Streets" is by H. Marc De Matteis, Mike Zeck and John Beatty. (Yeah, and Martin Scorcese.) The Falcon returns as Cap meets up with Vermin--the Man-Rat. Zeck did the cover. [5/4]

CRAZY MAGAZINE No. 88, July. A reprint super-special: new material includes a sixteen-page game called "Dr. Strange's Haunted Pathways: The Game of Mystic Mindrot" by Steve Skeates and Steve Mellor, and a re-lettered version of the Death of Phoenix from X-MEN #137 with new dialogue by Jim Owesley. Also, a spoof of SHARKEY'S MACHINE. Bob Larkin did the cover. [5/4]

DOCTOR STRANGE No. 54, August. "Alone" is by Roger Stern, Paul Smith and Terry Austin (framing sequence) and J. Marc De Matteis, Brent Anderson and Joe Rubinstein. Clea has left Strange, and boy is he depressed. Anderson and Armando Gil. [5/4]

G.I. JOE No. 3, August. "To Succeed is to...Die" is by Larry Hama, Herb Trimpe and Jack Abel. G.I. Joe is in Afghanistan, trapped, and must battle their counterparts on the Ruskie side, Cobra. Trimpe and Abel did the cover. [5/4]



GHOST RIDER No. 71, August. "The Tears of Adam Henderson" is by J. Marc De Matteis, Don Perlin and Danny Bulanadi. Johnny Blaze has to save the Quentin Carnival from the supernatural force, Null, the Living Darkness. Bob Budiansky and Dave Simons did the cover. [5/4]

*MICRONAUTS No. 44, August. "Charnel House" is by Bill Mantlo, Gil Kane and Danny Bulanadi. Its membership split, the Micronauts face Professor Prometheus and Computrex on Earth and rebellion on Homeworld. Kane did the cover. [5/4]

*MOON KNIGHT No. 22, August. "The Dream Demon" is by Doug Moench and Bill Sienkiewicz. Morpheus is a deadly menace despite being in suspended animation. Sienkiewicz did the cover. [5/4]

THOR No. 322, August. "The Magicks of Menace" is by Doug Moench, Alan Kupperberg, Jim Mooney and many others. Thor must prevent Farbauti from using Blake's Menagerie in his attempt on Asgard's throne by finding out the secret of the Silver Chalice. Ed Hannigan and Al Milgrom did the cover. [5/4]

THE AVENGERS No. 222, August. "Gathering of Evil" is by Jim Shooter, Steven Grant, Greg LaRocque and Brett Breeding. The New Masters of Evil strike with Egghead heading the group. LaRocque and Al Milgrom did the cover. [5/11]

BIZARRE ADVENTURES No. 32, June. "Gods" is the theme, and Paul Gulacy did the cover, but that's the extent of our knowledge about this issue. [5/11]

CONAN THE BARBARIAN No. 137, August. "Titans Gambit" is by Bruce Jones and Alfredo Alcala. Conan battles the massive strength of the man-child called Bolo the Giant. John Buscema did the cover. [5/11]

DENNIS THE MENACE COMICS DIGEST No. 3, August. [5/11]

THE INCREDIBLE HULK No. 274, August. "Home the Hard Way" is by Bill Mantlo and Sal Buscema. With Bruce Banner in control of the Hulk, the comic ventures back to New Mexico to find Betty and Rick--where trouble lurks. Al Milgrom did the cover. [5/11]

MARVEL SUPER SPECIAL No. 21, July. The movie version of CONAN THE BARBARIAN is adapted from John Milius's screenplay by Michael Fleisher and John Buscema. Also included are interviews with Milius, James Earl Jones, Ron Cobb and Arnold Schwarzenegger. The cover is the movie poster. [5/11]

MARVEL TALES STARRING SPIDER-MAN No. 160, August. "Marked For Destruction By Dr. Doom" by Stan Lee and Steve Ditko is reprinted from AMAZING SPIDER-MAN #5. Ditko did the cover. [5/11]

POWER MAN AND IRON FIST No. 84, August. "Revenge" is by Jo Duffy, Denis Cowan and Steve Mitchell. Luke goes berserk, Misty battles for her life and behind it is the secret of the Slasher. Cowan and Joe Rubinstein did the cover. [5/11]

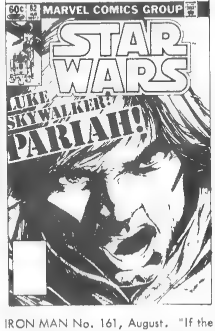
ROM No. 33, August. "The Hound of Hell" is by Bill Mantlo, Sal Buscema and Joe Sinnott. Gothic mystery is the setting for the newest threat from the Dire Wraiths. Al Milgrom did the cover. [5/11]

THE UNCANNY X-MEN No. 160, August. "Chutes and Ladders" is by Chris Claremont, Brent Anderson and Bob Wiacek. Belasco is featured. Anderson and Wiacek did the cover. [5/11]

THE VERY BEST OF DENNIS THE MENACE No. 3, August. [5/11]

THE DEFENDERS No. 110, August. "Hunger" is by J.M. De Matteis, Don Perlin and Mike Esposito. Devil-Slayer goes berserk. Al Milgrom did the cover. [5/18]

FANTASTIC FOUR No. 245, August. "Childhood's End" is by John Byrne. Sue battles an unknown menace to save Franklin's life, the latter's powers are revealed and the Thing undergoes his final metamorphosis. Byrne did the cover. [5/18]



IRON MAN No. 161, August. "If the Moon Man Should Fail" is by Denny O'Neil, Luke McDonnell, Mike Esposito and Steve Mitchell. Moon Knight joins Iron Man in a battle against AIM. Ed Hannigan and Al Milgrom did the cover. [5/18]

*MARVEL GRAPHIC NOVEL No. 2, August. This issue is ELRIC: THE DREAMING CITY by Roy Thomas and P. Craig Russell, adapted from Michael Moorcock's original story. Russell did the cover. [5/18]

Marvel Paperback No. 8, CONAN THE MOVIE. A black and white reprint of the movie adapted by Michael Fleisher and John Buscema. [5/18]

Marvel Paperback No. 9, STAR WARS II. This book features black and white reprints of the English STAR WARS story "Psiclone" by Chris Claremont, Carmine Infantino and Gene Day. [5/18]

Marvel Paperback No. 10, CAPTAIN AMERICA. Black and white reprints from C.A. #250, 253 and 254: "Captain America For President," "Should Old Acquaintance Be Forgot" and "Blood On the Moors" all by Roger Stern, John Byrne and Joe Rubinstein. Bob Larkin did the cover. [5/18]

MARVEL SUPER HERO CONTEST OF CHAMPIONS No. 3, August. Part three of the contest is by Bill Mantlo, John Romita Jr. and Pablo Marcos. The alien-provoked contest comes to a close in star-studden style. Ed Hannigan and Al Milgrom did the cover. [5/18]

MARVEL TEAM-UP No. 120, August. "Old Soldiers" is by J. Marc De Matteis, Kerry Gammill and Mike Esposito. Spider-Man must depend on seventy-year-old Dominic Fortune to save him from a madman called Turner D. Century. Gammill and Bob Layton did the cover. [5/18]

MASTER OF KUNG FU No. 115, August. 'Deals" is by Doug Moench and Gene Day. Shang-Chi battles assassin Death-Dealer. Day did the cover. [5/18]

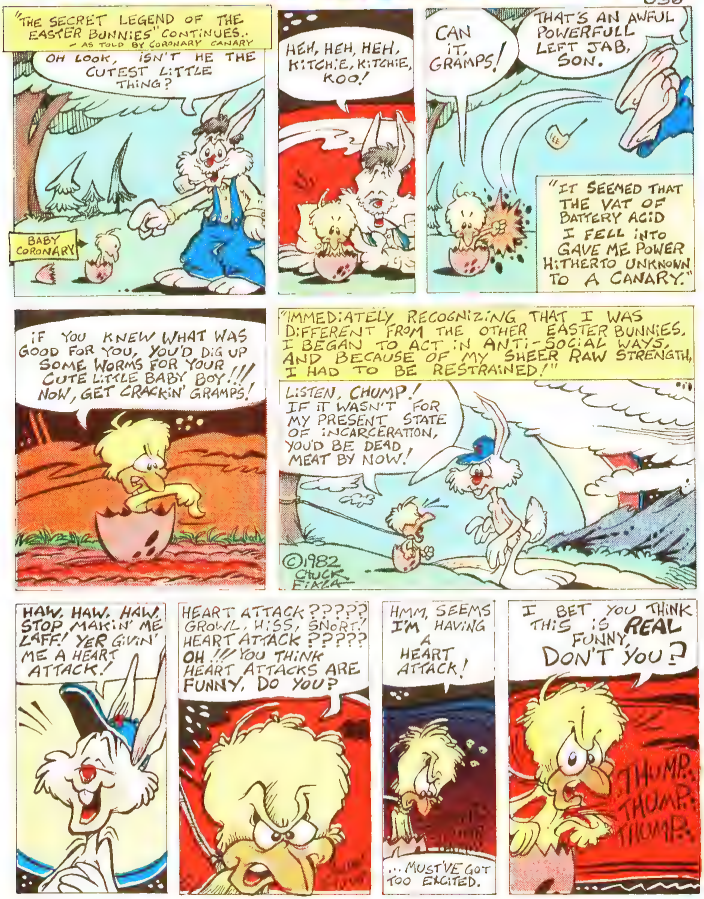
PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 69, August. "In Darkness Seldom Seen" is by Bill Mantlo, Ed Hannigan and Al Milgrom. The Cloak and Dagger duo are back to hunt Silvermane, while Kingpin is in the background. Hannigan and Al Milgrom did the cover. [5/18]

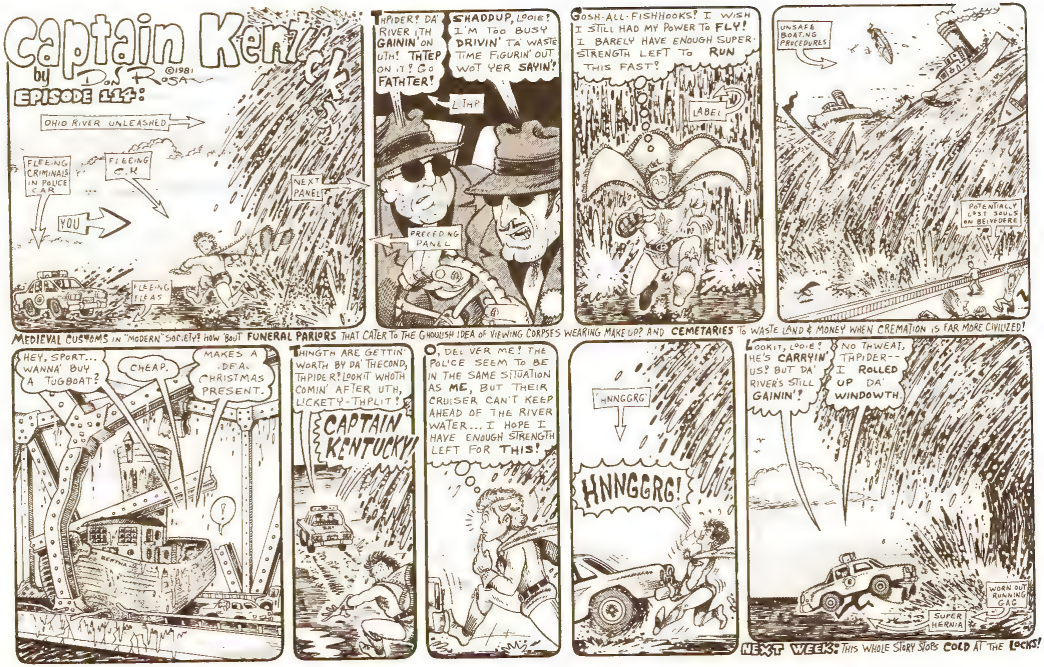
STAR WARS No. 62, August. "Pariah" is by David Michelinie, Walt Simonson and Tom Palmer. Luke's on the outs with the rebels and must prove to everyone that the Force isn't letting him down. Simonson did the cover. [5/18]

WHAT IF? No. 34, August. An all humor issue features contributions from Frank Miller, Brent Anderson, Bob Hall, Bill Sienkiewicz, Fred Hembeck and many others. Marie Severin did the cover. [5/18]

BULLET CROW by CHUCK FIALA

FOWL OF FORTUNE


"THE SECRET LEGEND OF THE EASTER BUNNIES" CONTINUES..
AS TOLD BY CORONARY CANARY
OH LOOK, ISN'T HE THE CUTEST LITTLE THING?
BABY CORONARY
HEH, HEH, HEH, KITCHIE, KITCHIE, KOO!
CAN IT, GRAMPS!
THAT'S AN AWFUL POWERFULL LEFT JAB, SON.
"IT SEEMED THAT THE VAT OF BATTERY ACID I FELL INTO GAVE ME POWER HITHERTO UNKNOWN TO A CANARY."
IF YOU KNEW WHAT WAS GOOD FOR YOU, YOU'D DIG UP SOME WORMS FOR YOUR CUTE LITTLE BABY BOY!!! NOW, GET CRACKIN' GRAMPS!
"IMMEDIATELY RECOGNIZING THAT I WAS DIFFERENT FROM THE OTHER EASTER BUNNIES, I BEGAN TO ACT IN ANTI-SOCIAL WAYS, AND BECAUSE OF MY SHEER RAW STRENGTH, I HAD TO BE RESTRAINED!"
LISTEN, CHUMP! IF IT WASN'T FOR MY PRESENT STATE OF INCARCERATION, YOU'D BE DEAD MEAT BY NOW!
©1982 CHUCK FIALA
HAW, HAW, HAW! STOP MAKIN' ME LAFF! YER GIVIN' ME A HEART ATTACK!
HEART ATTACK ???? GROWL, HISS, SNORT, HEART ATTACK ???? OH !!! YOU THINK HEART ATTACKS ARE FUNNY, DO YOU?
HMM, SEEMS I'M HAVING A HEART ATTACK!
...MUST'VE GOT TOO EXCITED.
I BET YOU THINK THIS IS REAL FUNNY, DON'T YOU?
THUMP. THUMP. THUMP.


Captain Kentucky
by Dan Rosa ©1981
EPISODE #14:
OHIO RIVER UNLEASHED
FLEEING CRIMINALS IN POLICE CAR
FLEEING C-K
YOU
FLEEING FLEAS
NEXT PANEL!
THPIDER? DA' RIVER ITH GAININ' ON UH! THTEP ON IT? GO FATHTER!
SHADDUP, LOOIE! I'M TOO BUSY DRIVIN' TA WASTE TIME FIGURIN' OUT WOT YER SAYIN'!
PREFEDING PANEL
GOSH-ALL-FISHHOOKS? I WISH I STILL HAD MY POWER TO FLY! I BARELY HAVE ENOUGH SUPER-STRENGTH LEFT TO RUN THIS FAST?
LABEL
UNSAFE BOATING PRICEDURES
POTENTIALLY LOST SOULS ON BEINGDERS
MEDIEVAL CUSTOMS IN "MODERN" SOCIETY? HOW BOUT FUNERAL PARLORS THAT CATER TO THE GHOULISH IDEA OF VIEWING CORPSES WEARING MAKE UP? AND CEMETARIES TO WASTE LAND & MONEY WHEN CREMATION IS FAR MORE CIVILIZED!
HEY, SPORT... WANNA' BUY A TUGBOAT?
CHEAP.
MAKES A GREAT CHRISTMAS PRESENT.
THINGTH ARE GETTIN' WORTH BY DA' THECOND, THPIDER! LOOKIT WHOTH COMIN' AFTER UTH, LICKETY-THPLIT!
CAPTAIN KENTUCKY!
O, DEL VER ME! THE POLICE SEEM TO BE IN THE SAME SITUATION AS ME, BUT THEIR CRUISER CAN'T KEEP AHEAD OF THE RIVER WATER... I HOPE I HAVE ENOUGH STRENGTH LEFT FOR THIS!
HNNGGRG
HNNGGRG!
LOOKIT, LOOIE! HE'S CARRYIN' US! BUT DA' RIVER'S STILL GAININ'!
NO THWEAT, THPIDER-- I ROLLED UP DA' WINDOWTH.
WORN OUT RUNNING GAG
SUPER HERKIN
NEXT WEEK: THIS WHOLE STORY SLOBS COLD AT THE LOCKS!

CAPTAIN KENTUCKY

by Dan Rosa ©'88 EPISODE 225:

HIS OCTA-HEXA-GLOP POWERS NEARLY EXHAUSTED, CK IS STILL TRYING TO OUTRUN THE OHIO RIVER AS RELEASED FROM HIS MAKESHIFT DAM... NOW ALSO CARRYING OUR STORY'S VILLAINS IN THEIR STOLEN POLICE CRUISER? OKAY? PASS IT ON....

I'LL BE HOME FREE IF I JUST HAVE ENOUGH STRENGTH LEFT TO CLEAR THESE LOCK GATES IN THE PROVERBIAL "SINGLE BOUND"! HI-KE-YOTE! "GRONT!"

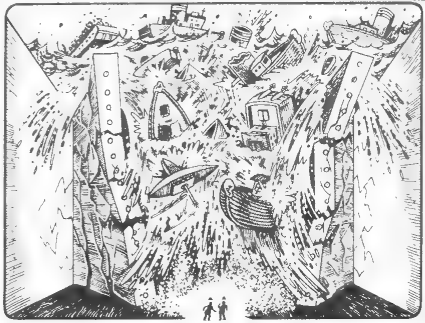
HOW 'BOUT DEM APPLES, LOOIE? DAT GUY CAPN KENTUCKY SAVED US? NO... ON DRY LAND!

DON'T WORRY 'BOUT IT? WIT DA RIVER BACK IN ITS BED, WE CAN GO RIGHT BACK TO OUR JOBS AS PAID ASSASSINS! JUST AS LONG AS WE WATCH OUT FOR DAT HERO GUY DAMMIN' DA RIVER ON US AGAIN?

TOO ECOLOGY MINDED . . . & VI XMAS TREE = NONSENSE! WE'VE CROWN & REPLANTED BY THE M . . . ON-HOUSE FARMS 'US' . . . WE FOUR-YEAR-OLDS ARE TOUGH ST 'N MORE "XMAS WATCH" ALL TREES THAT WASTE ENERGY & RESOURCES TO MAKE!

MEANWHILE, JUST ABOVE

W . . . AW, THO DER . . . THERE OPENIN . . . HA! . . . IMP'N . . . HA . . . DER? . . . OPEN . . . HA! . . . HECK?



WELL, I MAY HAVE FLOODED THE RIVERFRONT, DESTROYED THE LOCKS AND LOST THOSE HOODS SOMEWHERE, BUT ON THE OTHER HAND... UH... ON THE OTHER HAND... ER

NEXT WEEK: CHRISTMAS!

SUPERMAN by Siegel & Shuster

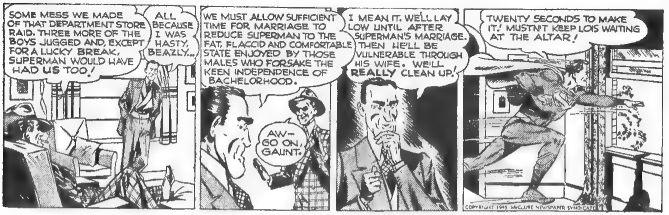
YOU'LL BE SAFE UP THERE UNTIL I CAN END THIS MOB SCENE!
WHY—WHY YOU CAN'T PUT ME IN THIS ABSURD POSITION!
HOW ABOUT AN AUTOGRAPH?
TAKE ME DOWN AT ONCE, SUPERMAN—DO YOU HEAR?!?
SORRY, LOIS—BUT IT'S YOUR OWN FAULT!
KEEP GOING! SUPERMAN'S GOT HIS HANDS TOO FULL TO BOTHER US!
YEAH—I GOT MY HANDS FULL TOO—OF DOUGH! LOOK!

—ONLY THING TO DO IS TO FRIGHTEN THIS MOB OUT OF HERE AND SEE THAT NO ONE GETS HURT IN THE STAMPEDE!!
WATCH OUT!
LEMME OUT! WE'LL BE KILLED!
QUICK—MELT INTO THE CROWD! HE'S SPOTTED US!
CROOKS AT WORK! I WAS AFRAID OF THAT!
STICK AROUND, FELLOWS. THE PARTY'S JUST BEGINNING!

LET US GO, SUPERMAN! I'M WARNING YOU!
SOMEHOW, GAUNT, YOU DON'T TERRIFY ME!
TACY'S FURNIT
I DON'T, EH? WELL—TAKE A LOOK! MAYBE THAT'LL TERRIFY YOU!
RELEASE US AT ONCE, OR SAY GOOD-BYE TO YOUR FIANCÉE!
LOIS!
OH—SUPERMAN!

The Menomonee Falls Gazette

HAD TO LEAVE GAUNT AND HIS PAL UPSTAIRS. DID THEY ESCAPE?
YES- BUT WE RECOVERED THE CASH. AND YOUR APPEARANCE BROUGHT IN SO MUCH EXTRA BUSINESS THAT WE'RE MORE THAN COMPENSATED FOR OUR DAMAGE.
SUPERMAN!
RIGHT WITH YOU, LOIS.
PARKING ME UP THERE LIKE AN OLD HAT. YOU BRUTE! JUST YOU WAIT'LL WE'RE MARRIED. I'LL TEACH YOU A THING OR TWO!
LOOKS AS IF SUPERMAN'S MARRIAGE TO LOIS MAY BE PRETTY HECTIC!


SOME MESS WE MADE OF THAT DEPARTMENT STORE RAID. THREE MORE OF THE BOYS JUGGED AND, EXCEPT FOR A LUCKY BREAK, SUPERMAN WOULD HAVE HAD US TOO.
ALL BECAUSE I WAS HASTY, (BEAZLY...
WE MUST ALLOW SUFFICIENT TIME FOR MARRIAGE TO REDUCE SUPERMAN TO THE FAT, FLACCID AND COMFORTABLE STATE ENJOYED BY THOSE MALES WHO FORSAKE THE KEEN INDEPENDENCE OF BACHELORHOOD.
AW- GO ON, GAUNT.
I MEAN IT. WE'LL LAY LOW UNTIL AFTER SUPERMAN'S MARRIAGE. THEN WE'LL BE VULNERABLE THROUGH HIS WIFE. WE'LL REALLY CLEAN UP!
TWENTY SECONDS TO MAKE IT. MUSTN'T KEEP LOIS WAITING AT THE ALTAR!

TEN SECONDS LEFT BEFORE THE WEDDING REHEARSAL BEGINS. I- HUH? WHAT'S GOING ON DOWN THERE?
WHAT ABOUT OUR CHILDREN?
YOU PROMISED US OVER A WEEK AGO!
NOW, LADIES- BE REASONABLE- IS IT MY FAULT IF SUPERMAN IS GETTING MARRIED?
SERVICE ENTRANCE METROPOLIS UNION DIAPER SERVICE
WHAT'S ALL THE TROUBLE ABOUT?
HUH! AS IF YOU DIDN'T KNOW!
DIAPER

YOUR WEDDING'S STARTED THE CRAZIEST KIND OF BUSINESS BOOM- EVERYWHERE! INCLUDING EVERYBODY SENDING IN THEIR CLOTHES TO THE LAUNDRY- ESPECIALLY THE WOMEN. TELL ME- IS THE WHOLE CITY INVITED TO YOUR BLASTED WEDDING?
SERVICE ENTRANCE METROPOLIS UNION DIAPER SERVICE
OF COURSE NOT. MASS PSYCHOLOGY IS STRANGE. I KNOW THE WHOLE CITY'S GETTING SLICKED UP. SUPERMAN BELTS AND LOIS LANE HATS AND SWEATERS ARE SELLING LIKE MAD, BUT-
-WHAT'S ALL THAT GOT TO DO WITH THESE WOMEN SHOUTING ABOUT THEIR CHILDREN?
WHY- THE RUSH OF BUSINESS BECAUSE OF THE WEDDING HAS CAUSED A BOTTLENECK IN THE METROPOLIS DIAPER SERVICE!

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Comics History

THE BACK-SEAT SUPER-HEROES
By Lou Maugin

PROLOGUE: 1966 and 1967 were financially the hottest years for comics heroes in the Second Heroic Age, due to the "camp" fad initiated by the BATMAN TV show. During this period many companies jumped on the super-heroic bandwagon with new lines of costumed heroes, all of which died out with the end of the fad in 1968. Among these were Tower, Charlton, Harvey and Mighty, which were covered in the preceding four parts of this series; the rest comprise a handful of companies which we will examine in this installment. None of these minor-league creations, despite the promise shown by quite a few of them, ever matched the popularity of Marvel and DC heroes; hence Jim Steranko's label "the back-seat super-heroes."

V. AND HOW COULD WE FORGET ...?

In 1966, EVERYBODY was doing super-heroes. Even the ones who never should have touched them. These are the heroes which concern us at this point. If you have come into fandom since 1968, you have probably never heard of any of them. After reading this article, you will know why.

Batmania had eclipsed every other craze by the mid-Sixties. The only ones who could compete with the Caped Crusader were the Beatles. James Bond was in second place; Davy Crockett, by comparison, had never existed. So every company in comics publishing was doing super-heroes...and not only companies like Marvel, DC, Tower, Charlton, Harvey and Mighty.

Dell, Gold Key, Wham-O, ACG, Lightning, and MF Comics also got into the act.

WHO...? We're glad you asked. Remember, this was the mid-sixties. There were no outlets beyond commercial comics publishers for comic book artists. The closest things to that were Warren's CREEPY, EERIE and BLAZING COMBAT, which were, under Archie Goodwin's editorial hand, three of the finest magazines of the entire decade. Wally Wood's newborn WITZEND, a predecessor of "ground-level" comics, utilized legendary EC-era talent like Harvey Kurtzman, Frank Frazetta and Al Williamson, but it was in no way a mass-market item. Nobody published art portfolios by comics artists. There were no undergrounds yet, and alternatives like ECLIPSE or Pacific Comics did not yet exist. Super-hero comics were selling like iceballs in the Sahara and every able-bodied artist or writer who COULD work in comics DID work in comics at this time.

The majority of the talent pool for action-adventure strips was concentrated at Marvel and DC. Tower and Charlton, and occasionally King Comics, held most of the first-rate back-seat talents. Harvey made do with also-rans and good reprint material. Mighty hung on to the pair of Jerry Siegel and Paul Reinman to do all of their books. After all that, there just weren't that many good artists and writers to go around... in fact, almost NONE.

But the really small-time publishers went ahead with their hero books anyway. The public wanted super-heroes, so the public would get super-heroes. What would it hurt to put out a few titles and pick up some impulse buying? So a couple of ephemeral outfits popped up, and some funny-animal publishers brought out short-lived super-heroes. And we mean REALLY short-lived. Compared to the Dell or Gold Key heroes, Tower, Mighty and Charlton were Superman/Batman publishers!

The heroes of the real back-seaters were justifiably descendants of the early fifties' "Funk Comics." They were bizarre, poorly written and drawn, and almost laughable (with one or two exceptions). But for some reason, they just stick in my mind. I read the new CAPTAIN MARVEL and get uncontrollable flashbacks to the 1966 split-apart super-robot. I peruse CAPTAIN ATOM and remember Steve Ditko's only issue of Dell's NUKLA, C.A.'s second cousin. I wake up in the middle of the night wondering what happened to Super Green Beret after Vietnamization. And not even Wolfman, Colan and Palmer can ever erase my memory of Dell's DRACULA, one of the most pathetic heroes this side of Captain Sticky.

So read on at your own risk. Have fun. These heroes were part of that era, too, much as we hate to admit it. And, much as I hate to admit it... I bought them. Every one.

It's only fair to start off with a look at two heroes which were, according to their own lights, pretty decent. They began simultaneously at the end of 1964 and held on almost until their parent company went under in 1967, after some twenty years of publishing. Not too many of us back then, as I recall, read the books of the American Comics Group. But if we did, the books chosen inevitably featured Nemesis, Magicman...and Herbie.

Let's set the stage a bit further. Newer fans may not know it, but there was a time in comics history when supernatural stories were almost as taboo in Comics Code approved comics as portrayals of homosexuality. ALMOST, we say, because ACG made weird tales their specialty and staple fare. But so dead-set against spook-stories were DC and Marvel that the FLASH story of 1965, "Doorway Into the Unknown," which featured an embezzler's ghost as a major character, stirred up as much of a ruckus as the SPIDER-MAN drug-related stories would seven years later. Dell had their own minor weird-story cadre, with John Stanley's TALES FROM THE TOMB and GHOST STORIES as well as the comics adaptation of THE OUTER LIMITS; Gold Key did versions of Boris Karloff's and Rod Serling's TV-based weirdies; Charlton even eventually got into the act in 1966 with their very decent titles, GHOSTLY TALES and THE MANY GHOSTS OF DR. GRAVES. But ever since the housecleaning of 1954, things rarely went bump in the night in the corridors of Establishment comics. If they did, they were hardly scarier than an old Marvel science-fiction/monster title.

American Comics Group, or ACG for short, was different. Originally strictly a funny-animal publisher (beginning with GIGGLE and HA-HA COMICS in 1943), by the late '40s they'd begun to experiment with other forms, including western, teen and what was to be the first of a literal flood of horror comics: ADVENTURES INTO THE UNKNOWN. Like all the others, their books contained grist for the would-be comics censors' mill, and were as guilty as other companies of abandoning good taste for cheap horror. Unlike all the others, however, when the regulations of the Code came in, they were able to clean up their act sufficiently to survive into the sixties. But they kept their spectres handy, going so far as to create their own cosmology for a comic-book afterlife.

In the gospel according to editor/sole-writer Richard E. Hughes, when you died your soul went to a waiting station on another plane dubbed, by ACG, the UNKNOWN. Here, each incoming soul was tended to by a staff of efficient, specially-trained civil-servants in green druid robes, called GRIM REAPERS. They had the task of welcoming newcomers aboard, setting them straight about the rules, and keeping them occupied until the crowded docket of the Unknown allowed them their day in court, where they would receive the Ultimate Judgment. (I may be wrong on some minor or major points here; it's been a long time and I do not possess an extensive collection of ACGs. I welcome corrections.) There was a good side, of course, but the Bad Side was directly represented by the Devil, who turned up now and then in the Unknown to make sure he wasn't getting the short, pointy end of the stick. He probably audited the

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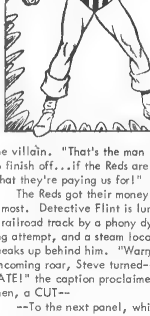
books, too. But it was played for fun, with the Reapers cracking jokes and using slang with no more couth than in their pre-Unknown existence. Even if you went to Hell, the Unknowners made the going great.

Now to our story. In ADVENTURES INTO THE UNKNOWN #154, editor/writer Hughes (as "Shane O'Shea") and artist Pete Costanza (famed for his work on the Golden Age CAPTAIN MARVEL) unleashed one of the best origin stories in the back-seat cosmos, as a ghostly avenger returned from the dead to battle the Mafia. The introductory pages featured a hooded spectre ripping open an escaping plane, overturning a tank, facing down a cobra bare-handed and outspeeding a comet. As the cover blurb explained, "Out of the UNKNOWN...a ghostly hero! NEMESIS!"

The story read like a good Golden Age origin, which shouldn't be too surprising as Richard E. Hughes had also begun as a super-hero writer/creator. While working for Standard in the early '40s he created the Black Terror and the Fighting Yank, among others, and did similar duty at Columbia on Skyman. His prior experience with those no-questions-asked bastions of justice and patriotism are reflected in Nemesis's world: J. Edgar Hoover was still a patron saint and the Reds were merely updates of the Nazis, when private-eye Steve Flint (a golden-haired, gun-toting Greek god in pin-stripes) is called in by Chief Hoover himself to foil Mafia sabotage activities. The Russians, ever inventive, have paid the Mob to bring work on a manned moon rocket to a standstill in these pre-Neil Armstrong "one small step/one giant leap" days. "I see!" replies Flint. "When G-Men, T-Men and cops get nowhere, you send out the call for Steve Flint, right?"

Despite such overwhelming modesty, Flint buckles down and foils every attempt to bollix the project. Even Goratti, the bald, one-eyed, "Mafia Chief of the United States," steps in personally to offer Flint a bribe. Naturally, he declines. "He's even more dangerous than I thought," conceded



the villain. "That's the man I've got to finish off...if the Reds are to get what they're paying us for!"

The Reds got their money's worth... almost. Detective Flint is lured onto a railroad track by a phony dynamiting attempt, and a steam locomotive sneaks up behind him. "Warned by the oncoming roar, Steve turned--TOO LATE!" the caption proclaimed. And then, a CUT--

--To the next panel, which shows Steve Flint materializing in front of the Pearly Gates of the Unknown itself! "It's hard to realize--I--I'm DEAD!" stammered Flint, approximately. He ends up being checked in at the desk of the nearest Grim Reaper, to whom he protests, "I can't just wait around here indefinitely...I've got to go down and finish the job I started on them!"

Suddenly, Satan himself makes a cameo appearance. "Don't you DARE, Grim Reaper! That would be a sign that you're against ME...and you know what I do to anybody who's against me!" The Devil then pulls a fast fadeout, giving us a fascinating insight into politics in the Next Life. Shaken, the Reaper explains to Flint that he's only a rookie, a newly-arrived restaurateur: "I was killed when it was bombed out by a group of racketeers led by a hood named Goratti!" Wonder of wonders!

Quickly, Steve explains the circumstances of his death. And "The Grim Reaper was so angry that he forgot all about Satan!" the caption read. "That does it! I'm conferring upon you the power to go back to Earth as a REVENGEFUL SPIRIT!...You'll need a costume...something symbolic of your mission that will strike fear into their hearts!"

At the Grim Reaper's request, Steve Flint is transformed by a burst of otherworldly energy. Suddenly, he is clad in a costume of red and blue, hooded and bearing an hourglass insignia on his chest. A spectral super-hero is born. "I'll be a phantom avenger... and men will know me as NEMESIS!"

The new hero of ACG immediately leaps across the gulf between the Unknown and Earth and gets back to work, forcing info out of a saboteur and foiling a Mob-lit forest fire by smashing a dam open to quench it. (That's BETTER?) Goratti catches sight of Nemesis just as he completes his task. "He looks like...STEVE FLINT! Must he always be in my way? And now he's a GHOST--which will make him harder than before to reckon with!" Rarely has any villain in comics had a quicker grasp of the situation.

Never at a loss, Goratti and his goons visit a professional ghostbreaker, who, with a little persuasion, tells them the one sure way to kill a spirit. "One thing about a ghost--he has no reflection--and if he had one, he'd LOSE HIS POWERS!" With that choice bit of plot-thickener, the Mafia gets to work.

Several days later, the launch of the moon rocket is underway, and gunsels commandeer a guided missile set to knock it out of the sky, destroying the crew and America's prime hope in the space race. Nemesis, as usual, intervenes, but this time the Family is ready for him. Caught between a high-powered searchlight and a brace of mirrors, the ghostly guardian sprawls weakly in a heap as his reflections begin to form. Goratti makes ready to launch

the missile. But, in one of those classic last-desperate-chance bursts of strength, the Unknown's avenger crashes through the mirrors and regains his powers.

"Once more he was strong, all powerful!" explained a narrative box. "But meanwhile, the missile had been prepared to overtake the moon-rocket! Goratti frantically empties his gun at the oncoming figure, who relentlessly closes in and shrows him directly into the path of the missile's after-burners! "Too bad," murmurs Nemesis, "but you lived by violence...and in the end it caught up with you, Goratti!" Then, turning his attention to the problem at hand, Nemesis races against the missile, catches it at the last second and demolishes it with a huge KER-WHAM!

"It was a great job, Nemesis," " applauds the Grim Reaper in the next panel. "But you've just begun--you don't know the terrible dangers that will confront you..." And, in counterpoint, the scene shifts to Goratti--just arriving, on schedule, at the Unknown's gates.

After such a supercharged origin, you expect maybe Nemesis had a star-studded career buckling swashes in best firm-jawed super-hero tradition, right? Well...sort of. The tone and temper of the strip changed very quickly; whether Nemesis was the better or worse for it is hard to say. After Goratti became the Devil's chief henchman and was summarily destroyed--again--Pete Costanza rode off into the sunset and the art chores passed into the hands of Chic Stone. Even when Stone was trying to draw a straight adventure strip, his art looked somehow cartoony. And Richard Hughes was never one to keep a straight face for VERY long, anyway.

Elements of the absurd, a la PLASTIC MAN/KID ETERNITY, began to creep into NEMESIS. Example: #157 opens with a scene of the Unknown's floor of clouds being ripped up by missiles fired from Earth. The Grim Reaper orders Nemesis to find out their firing schedule so as to allow them to plan a defense. When Nem dallies with his girl friend, a still-living Lita Revelli Craig, he gets a shot of lightning in the butt as an incentive. Or: issue #161 opens with Nemesis beset with Unknown Welcome Wagon duties and jawboning with Hadean ambassadors until he goes on strike and forms a one-man picket line against the Grim Reapers. "Okay, you win," concedes his boss. "You get union hours, fringe benefits and a two-week vacation, starting as of now." "YIPEE-EEEE!" shouts the crusading wraith. "I'll go down to Earth and visit my girl!"

The villains were enough to make Steve Gerber envious, including the Tittering Texan, the ghost of a disgruntled efficiency expert, and a laughing android in clown regalia called Merry Andrew. (This was in addition to such real-life (?) menaces as Satan, Adolf Hitler, and even Mao-Tse-Tung!)

HE'S HERE! THE MIGHTY MAN WHO DARES THE IMPOSSIBLE! HE'S HERE! -SMASHING OUT OF A VEIL OF MYSTERY AND CRASHING INTO DYNAMIC ACTION WITH ALL OF THE STRANGE POWERS OF BLACK MAGIC! MEET-
MAGICMAN!
STORY: ZEV ZIMMER
ART: PETE COSTANZA

Nemesis stories weren't exactly camp, at least in the FLY MAN sense. Hughes and Stone just combined a bizarro sense of humor with a writing style geared to the 6-to-12 audience. It was wry, shot through with humor and drama side-by-side, and almost impossible to describe. You have to read the stories to get the sense of it. ACGs were not for everyone, but if you liked them at all you could easily get hooked. Too, Hughes had the good sense to give Nemesis sensible limitations. Unlike the Spectre, Nem was powerful, but not omnipotent. He could be drowned or dissipated in water, kayoed, burned, decapitated, or a dozen other fatal things. Indeed, it was hard to see how being dead was a better deal.

Running concurrently with Nemesis in AITU's sister mag, FORBIDDEN WORLDS, was their runner-up hero, MAGICMAN. Hughes (as "Zev Zimmer" this time) wrote the stories and Pete Costanza drew them. The origin, in issue #125, seemed to be an update of any number of 1940s Nazi-smasher stories, with Red Chinese substituted for Germans. The main topic at a special meeting of Mao's highest military officers is a turbaned, maksed mystery man who blitzes tanks and planes with the greatest of ease. One of the Commies scoffs, "I say that your Magicman is probably a figment of the imagination!"

Right on cue, a green-costumed figure smashes through the window. "Sorry to disagree with you. The name's--MAGICMAN!" Then, after punching out the generals and hypnotizing information out of his last victim, Magicman takes his leave, and, turning to face the audience, speaks: "YOU, reader...let's talk! You must be curious about how I came to be--well--what I am, Magicman! It's kind of an interesting story...mind if I tell you?"

Magicman proves to be the son of Cagliostro himself. Not only did he inherit his papa's magic, but his aging processes halted when he reached young manhood. After Cagliostro, Jr. bums the world for 200 years, keeping his magic prowess a secret all the while, he (in 1962, in America) glimpses an Army poster and--"Well, why not?... So there I was, as Tom Cargill, in Viet Nam..."

Tom gets saddled with Sgt. Kilkenny, the token Dumb Military Comic Relief epitomized by Sgt. Duffy in CAPTAIN AMERICA, and then settles down to soldiering. That is, until one Senator Loring shows up on tour. He gets captured by the Communists. Tom decides to take action, gets a costume together "from the theatrical supplies you'll find in every Army post," and voila! Following five pages of smashing dams, blowing up tanks, wiping out an enemy air fleet and levitating a burning hut into an ammunition dump with his powers, Magicman turns up in camp with an intact senator. "Hope you liked it, folks! See you in the next issue with a new, great Magic-

man adventure!"

The stories and art were fairly good, though not quite as interesting as Nemesis with his Unknown backdrop. Once again, Hughes couldn't keep his tongue out of his cheek in this one. When engaged in a duel with Merlin, ACG's sorcerer-supreme blew him into two vertical halves, standing side-by-side. "L-look what thou hast done to me!" said one half. "Gadzooks, put me together again and I'll do ANYTHING!" said the other.

In issue #136, Nemesis crossed over into Magicman's strip for a Marvel-style super-hero battle. There was this evil scientist named Ichabod Putter who had this Magicman robot, and, quite naturally, Nemesis assumed that it was the real McCoy, and, well, things just took off from there. "I'll show you whose teeth are chattering!" grated Nemesis as they closed for combat. "I'll show YOU!" snarled Magicman. "You won't have any teeth LEFT to chatter!" The fight took all of four panels and neither one made much headway. In the end, they teamed up, took off, and beat the bejabbers out of Putter and his robot. Bet you knew it all the time.

Actually, Nemesis and Magicman had met before that issue. But THAT particular story is a piece de resistance for die-hard ACG fans, and small wonder. For that issue, HERBIE #14, was a three-way team-up as the two supernatural stars joined forces with none other than the FAT FURY!

The Fat Fury defies description in print. Take a kid with the girth of Volstagg, give him a bowl haircut and schoolmarm spectacles, a lust for lollipops, a perpetual sleepy-eyed expression and a demeanor to match, and a difficulty with basic English ("Thanks--got boy friend? Like handsome, plump type--?") and outfit him with the most outlandish powers this side of the Silver Surfer, and you MIGHT get Herbie. But that description still doesn't give you a clear idea of what HERBIE really was. He could romance Elizabeth Taylor or punch out a dinosaur or substitute for Santa Claus on Christmas Eve, and never change his sheepdog expression or take that damned lollipop out of his mouth. In fact, the lollipop was his greatest weapon: he had a lollipop for every different function imaginable, just like Green Arrow's shafts, and in his hands each one became a mace-like weapon equivalent to Thor's hammer. And in his secret identity he wore long red underwear, no shoes, a blue cape and a headmask, and stuck a plumber's helper on top of his head. His insignia was a huge yellow circle plastered all over his ample belly, bearing the words "FAT FURY." After reading a few of his stories you'd be tempted to go back to something relatively sane and serious, like HOWARD THE DUCK!

In the story, "Gangway For the Three Musketeers," villainous Roderick Bump is inspired by comic books to create his own machine-made evil "superheroes." They all turn out to be real winners, with names like Moronman, Garbageman, Halfaman, Monkeyman, Pigman and Pizzaman, and it's a wonder some publisher like MF or Dell didn't sign them up for their own books. Anyway, Bump unleashed the super-hoods on defenseless humanity, and a titanic crime wave ensues as they rip off such valuable items as diapers, malted milks, Santa Claus beards and hot dogs.

The authorities decide to call in the heroes of the piece. Nemesis and Magicman answer the clarion call, burst through covers of AITU and FORBIDDEN WORLDS into Herbie's magazine, and strike out against the likes of Moronman and Monkeyman. Alas, Bump freezes the heroes into six-foot popsicles with an icicle-ray and displays them in a case marked "shatterproof." Things look dark indeed for the good guys, until Moronman unwittingly picks the WRONG victim for a theft. He leaps through an open upstairs bathroom window, steals a cake of soap from Herbie's bathing father, and dumps him, bathtub and all, down the stairs and into his wife's bridge-club gathering! At that, Herbie makes the fateful decision: "That gang's gone too far! Time for action. Time for FAT FURY!"

In a trice, the obese avenger locates Bump's hideout, thaws out the frozen heroes with a special lollipop labelled "Special Lollipop For Thawing Out Frozen Heroes," and is mistaken for one of the weirdo super-menaces. But Nemesis's and Magicman's blows are as ineffective as spitballs against Gibraltar! "Don't you know you should have fallen, on account of I'm VERY powerful?" snaps Magicman, as he underscores his point by shrinking Herbie to a three-inch height. Nonchalantly, Herbie miniaturizes Magicman. Then he obligingly normalizes them both.

Now Nemesis takes his turn. "Gulp! J-just watch me! I'm supernatural!" At that, he summons look-alikes of Frankenstein and Dracula to take on the Fury. Herbie tiredly notes, "Got connections in Unknown myself," and summons in a pair of witches named Tillie and Hortense for a supernatural Sadie Hawkins Day. "That guy's more supernatural than YOU are!" allows Frankenstein, hanging from the witch's broomstick. "You'd better introduce yourselves before there's REAL trouble!"

Fearfully, the two heroes come to terms with the Fat Fury. Then they team with him and aid in the final capture of Bump. Afterwards, both return to their respective comic books. (Magicman: "Me great? Mister, you just don't know the score until you meet up with the Fat Fury!" Nemesis: "You ain't seen nothin' yet! Wait till you try tangling with the Real McCoy--the Fat Fury!") And while the radio news praises this "fearless lump of lard who strikes like a thunderpoop," Herbie's dad laments, "Somewhere, there's a proud father I envy--the father of the Fat Fury! But what have I got--just a little fat nothing, that's all!"

Still, Magicman and Nemesis, as good as they were, just weren't headliners. They couldn't hope to compete with biggies like Batman, the Fantastic Four or the THUNDER Agents. Also, precious few pennies were left for buying the also-ran heroes in those days of the Sixties Super-hero Glut. ACG's titanic twosome probably drew in enough new readers to sustain their existence for a run of two years--no small feat in itself. But (as was pointed out in the lettercols following the departure of both from their respective books) they probably alienated ACG's core group of readers, which preferred the books to be strictly devoted to weird stories. Apparently, those readers never came back.

When camp cooled in late '67, Nemesis and Magicman were banished from the covers, given fewer pages, and shunted into the back of the book. They were then dropped entirely. FORBIDDEN WORLDS and ADVENTURES INTO THE UNKNOWN reverted to their former format, joining UNKNOWN WORLDS (which had had a semi-regular super-hero of its own, John Force, Magic Agent, but had retained its supernatural anthology identity and which was apparently selling much better than the other two). ACG wasn't much longer for this world themselves, however; right on the heels of launching a fourth weird-tales book, GASP!, ACG went out of business. The publishers were related to the DC publishers (Iger and Donenfeld) in some manner, which had resulted in a few of ACG's late '40s books being advertised in DCs. (A similar relationship with the Prize Comics publishers also resulted in this uncommon cross-company advertising around the same time.) Richard E. Hughes found a home at DC for a while, writing JIMMY OLSEN and HAWKMAN stories (and probably some mystery stories for DC's mystery books); ADVENTURE INTO THE UNKNOWN or UNKNOWN WORLDS almost became DC titles to take advantage of their mailing rights and position with distributors. In the end, though, the book planned to continue one of those two titles became THE WITCHING HOUR, and ACG faded forever from the comics scene.

There were many other companies which loaded down sagging comics racks at this time, but the biggest comic of them all was sold only through department stores. When a major toy company

got into comics publishing for a single issue back in 1967, they produced the largest-sized four-color comic book in history, measuring a monstrous 21 by 14 inches! The title, of course, was WHAM-O-GIANT COMICS.

This book was fifty pages in length, with each page the equivalent of four normal comic-book pages. Thus, it was no less than a 200-page comic. The wraparound cover, festooned with over a hundred characters from the pages within, looked like a postwar ad for the next Cecil B. DeMille extravaganza. It made FANTASTIC FOUR ANNUAL #3's cover riot scene a ghost town by comparison. Inside, there lurked 26 stories and features ranging from half-a-page to three pages in length; each sheet of newsprint featured the equivalent of three Sunday-sized newspaper strips stacked top to bottom. It was an ambitious package, and it sold for 98¢ in department and convenience stores, just like the rest of Wham-O's creations. This being 1967, that 98¢ was a LOT of bread for a kid to scrape up.

The founding fathers, of course, the Wham-O Corporation, sold plenty of similarly-priced fad products, such as the Frisbee, the Superball, the Water Wiggle, and a host of other juvenile classics. Surprisingly enough, the house ads were kept at a minimum; practically every page was filled with comic features. The editorial preface boasted:

> WHAM-O gives you more comics under one cover than has ever been sold before. The panels of this book placed end to end would stretch the length of a football field! It's a shelf of comic books rolled into one colorful collection --all for a smaller price than you'd pay buying individual books!

Hmmm. 64 to 80-page comics were going for 25¢ a crack back then. A buck would probably get you 256 to 320 comic pages back then, if you spent it right. But then again, the newsstand books had more advertising. Ah, who cares?

The first feature of WHAM-O was drawn by none other than the ace artist Wally Wood! Tower's titan had no less than two strips in this issue, the initial one being a fine three-page super-hero story called RADIAN.

First, the origin: a radiation leak breaks loose in an atomic lab, and the "sole survivor," a "low-grade technician" named Gilman Graves, is salvaged. Like every one of Wood's heroes, he looks like Dynamo. To save Graves' life, he undergoes a "massive bombardment of positrons." This nuclear scrubdown results in a case of super-strength, super-density and a certain amount of bodily radiation; in short, Gil Graves becomes a super-hero. Outfitted in a neat red-and-white uniform with visor, Radian battles an armored villain named the Steel Skull to the finish, with quite a few action shots self-swiped from some of Wood's Tower work. Despite lousy coloring (which results in Radian's radiation-proof suit looking as if it doesn't cover his arms and legs), the art is up to usual Wally Wood outstanding standards.

Skipping over a whole slew of strips, we come to his second offering--a cute li'l fairy tale which, with a little alteration, could have fit right into WITZEND. The title hero, GOODY BUMPKIN, a pint-sized, tousle-headed Robin Hood, leads his charges Moppet (his girl friend), Hindu Stan (a swami) and Whatnot (a monstrous diapered beastie) on a Quest. Their nemesis is Rufus Rottenbad, an evil wizard in top hat and evening dress with an Oil Can Harry mustache, who had turned Whatnot's mama into a frog ("We're off to sue the wizard..."). After Oz-like adventure and tongue-in-cheek satire, Goody foils Rufus by unraveling a flying carpet which the latter happens to be riding at the time. The wicked one is put to work washing dishes in Whatnot's pantry after de-frogging his victim. "Curses!" fumes Rottenbad through a curtain of suds. "I wouldn't wish this on L. Sprague DeFreeb!"

Who is L. Sprague DeFreeb? And what's more important, who cares? Don't miss the next thrilling episode of GOODY BUMPKIN!

Guess we'll never know.

The other 24 strips in the book were slanted toward the six-to-twelve set but read like a pretty decent Gold Key comic. Most involved a super-heroic father figure and a young boy who took turns saving each other. The line-up included TOR (a caveman, but not the one by Joe Kubert) drawn by Lou Fine, the YOUNG EAGLES (a good strip about fledgling WWII fighter pilots), MARK OF THE SUN (an astronaut with sun-powers fights the evil Kelp People), GALAXO THE COSMIC AGENT (a boy and his space-cop), KALEIDOSCOPE OF FEAR (a boy and TWO space-cops), and THE WOODEN SWORD (a very good strip about a gladiator and his kid). There were scads of others: weirdies, funny stuff, feature pages, space opera and super-heroes by as varied a group that would contain Wood, Fine, Warren Tufts, John Stanley, Willie Ito, Virgil Partch and Ward Kimball. Altogether, it comprised one nice comic book for a lad to spend a week or two with. And you could always pin two of them together end-to-end and use them for a sleeping bag.

Unfortunately, WHAM-O GIANT COMICS stiffed. It was just too big to carry on the newsstands, forcing it into the department store rack. Most kids didn't have the cash to buy a 98¢ comic book, and the older fans who did have the money would never think of looking in a dimestore for four-color thrilis...especially not in the coloring book section. So the World's Biggest Comic Book turned out to be one of the year's biggest fizzles. But it's worth checking out even now, and relatively cheap if you can find it. Even if you don't like it, one issue will probably paper a small room.

Meanwhile, one of the oddest super-heroes ever to waddle into uniform was taking shape (and an elephantine one at that) over at a new company, Milson Publications. This group had the shortest history of any outfit to hit the racks, and their major hero wasn't all that great, but his historical lineage assures him of fame everlasting. The company was Lightning Comics, and their star was FATMAN, THE HUMAN FLYING SAUCER!

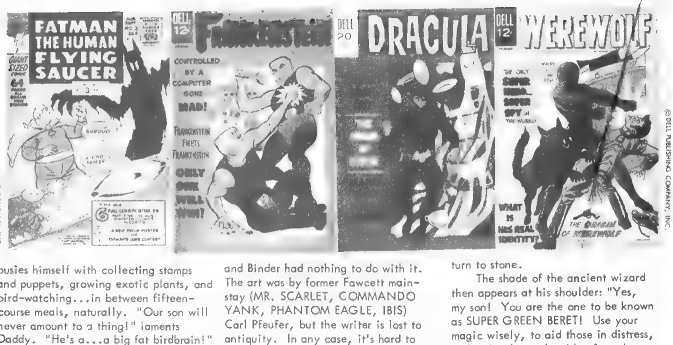
C.C. Beck and Otto Binder, Captain Marvel's Golden Age guiding geniuses, were responsible for this one. The pairing was deliberate, for publisher Will Lieberson, a former Fawcett editor, specifically wanted a book that read like the Big Red Cheese's long-ago adventures. They did just that. In fact, they grafted so much Fawcett mythos onto Fatman that it's a wonder that DC Comics didn't sue!

Their trademark was a Shazam-like lightning bolt, yellow against a red background. Fatman wore what was essentially a Captain Marvel uniform done in green and yellow, with a flying saucer insignia in place of the lightning bolt. The covers were emblazoned with the blurb: "Written and drawn by the creators of the original Captain Marvel!" The text page from editor Wendall Crowley completed the overkill, headed "CALLING ALL CAPTAIN MARVEL FANS!"

> Mr. Mind, the vile vorm...er worm villain...Mr. Tawky Tawny, the Tiger...Dr. Sivana and the World's Wickedest Family...whatever undying evildoers and characters thrilled millions of readers in CAPTAIN MARVEL, even more awe-inspiring are the FEARSOME FOURSOME, who are SOMEthing!... HOLEY JOLEY!...the editor sure covered the comics front!

The basic fallacy with this approach was quite simple. CAPTAIN MARVEL had been cancelled in 1953. FATMAN debuted in 1967. Most of the comics-buying public, the eternal bubble-gum brigade and early adolescents, hadn't even been BORN in time to read CAPTAIN MARVEL ADVENTURES! Most nostalgia for its own sake in comics fails, simply because the primary audience isn't old enough to be nostalgic about it. FATMAN was no exception.

The book itself, however, was quite nice. Van Crawford, an amiable glutton and the young heir to a fortune,



busies himself with collecting stamps and puppets, growing exotic plants, and bird-watching...in between fifteen-course meals, naturally. "Our son will never amount to a thing!" laments Daddy. "He's a...a big fat birdbrain!" Well, maybe that was better than being a Little Fat Nothing. (Someday, the Fat Underground will make comics caricaturists pay for creations like Herbie, Fatman and Volstagg...aye, someday!)

While birdwatching, Van espies "a...a FLYING SAUCER! It's out of control and coming down right near here!" The scion of suet topples a tree to break the saucer's fall. Then, he gasps as the spacecraft transforms itself into a green-skinned, bug-eyed, antennaed alien looking like nothing so much as a reject from the Muppets! "Holy strawberry shortcake!" gulps Van.

The Close Encounterer informs Van that the crash landing was a fake job, designed to test the Earthman's valor. As a reward, he gives the young heir a chocolate-flavored potion which enables him to change into a flying saucer himself! Later, when a coterie of spies tries to steal Van while in his spacecraft identity, he resumes human form and trounces the bad guys with his vast bulk and surprising speed. "Those crooks called me Fatman as a laugh, but found out the laugh was on them! Creatures of evil, beware! Fatman will foil you! I think I'll turn into a flying saucer and... no, first I think I'll raid the refrigerator!"

The art was good. The scripts were good. The plots were funny. But it just wasn't a concept that a fourteen-year-old kid could relate to very well (witness the difficulties of SHAZAM! in the 1970s). After all, who wanted to be an elephant in a union suit when you could identify with Captain America instead? When FATMAN fell, great was the fall of it.

Not so great...in fact, not great at ALL...was Fatman's companion mag. This one was another variation on the Captain Marvel theme, though Beck and Binder had nothing to do with it. The art was by former Fawcett mainstay (MR. SCARLET, COMMANDO YANK, PHANTOM EAGLE, IBIS) Carl Pfeufer, but the writer is lost to antiquity. In any case, it's hard to blame either one of them. The comic, of course, was that paragon of esoterica, TOD HOLTON, SUPER GREEN BERET!

To give you an idea of the book's theme, the splash page of the first story showed a super-heroic Green Beret perched high in a tree in a Nam war zone, saluting to activate his magic fedora. Below, a bunch of Viet Cong were being pelted with coconuts by magical monkeys or having their heads bashed together by ghostly gorillas. Dr. Strange, move over...

In the origin, Tod Holton (a young teen and a dead ringer for Billy Batson) receives a special gift from his on-leave Green Beret uncle. The gift is a luminous Green Beret. Uncle Roger tells of how he saved a Vietnamese monk from being gored by a wild boar which the Cong had loosed on him. In typical comic-book gratitude, the monk summons "the spirit of the ancient jungle wizard," who resembles Shazam in a brown habit, minus the subway tunnel. The wizard-spirit slaps a "jungle magic amulet" on the Beret's beret, causing it to glow, and endowing it with "all my powers of good sorcery! But my magic powers can only be transferred to one who is young and noble by nature! When you find him, he will have sorcery at his command only when he wears the glowing beret! When he salutes, the magic will work!" Everything clear, now?

As even the densest reader could tell by now, little Tod tries on the beret and gives a typical American salute. He is instantly transformed into a fully-grown, fully-uniformed Green Beret. Then, he looks about the front yard for something to test out his powers on: "I'll pretend those stumps are Vietcong guerrillas so... enemy soldiers! Turn to stone!" They turn to stone.

The shade of the ancient wizard then appears at his shoulder: "Yes, my son! You are the one to be known as SUPER GREEN BERET! Use your magic wisely, to aid those in distress, and to battle on the side of good against evil oppressors in all warfare!" "I--I promise, sir!" swears Tod solemnly.

And so it goes. Super Green Beret turns up anywhere American soldiers are in danger, changes pineapple grenades into real pineapples and firebombs into flowers, and generally raises hell. Whenever the scripter wants him endangered, he just makes him lose the beret and change back into a boy. This happened four times in issue #1, three times alone in one story. He saluted enough to get calcified elbow and was gone after issue #2. As was Lightning Comics.

Fandom never got to see the third Milson project: CAPTAIN SHAZAM! Mindful of Marvel's recent lawsuit to stop another company from using Marvel in THEIR version of Captain Marvel, the project--billboarded on the back covers of the last three Lightning Comics published--looked to be a straight-ahead new version of the old Fawcett character done by the people who'd done the original stories. But with the failure of most '67 super-hero comics, and Lightning's in particular, it never happened. The irony is that DC's attempt to do the very same thing was also forced into substituting the very same word--SHAZAM!--for the 1973 revival.

Of course, Dell Comics refused to be left out of the super-hero sweepstakes. Their front was populated by three updates of horror-movie characters, four androids, a super-robot, and a nuclear freak. Respectively, those heroes were Dracula, Frankenstein, Werewolf, the Fab Four, Neutro, and Nukla, and two of them were even lucky enough to make it to a fourth issue.

A little background on Dell Comics is appropriate here, for in their heyday--roughly the mid-thirties to 1962 --Dell rose to become the top-selling

comics company in existence. Period. DC, Marvel, Fawcett, Quality and all the rest put together were mere pretenders to the throne. And no other company, before or since, has ever reached a power pinnacle equal to Dell's. True, their audience was mainly four-to-ten-year-olds, but four-to-ten-year-olds bought (once upon a time) a LOT of comics. Specifically, they bought a lot of Dells.

Dell was the distribution company for the powerful comics-making arm of Western Publishing, Inc. Western had a toehold on every form of published children's entertainment in book or on record. No matter the actual manufacturer, Western designed and created the content for children's material as varied as the Little Golden Book series (published by Simon and Schuster), Little Golden Records, Tell-a-Tale books, Big Golden Books, frame-tray and jigsaw puzzles, board games, Big Little Books and Whitman Books. Western had a contract with virtually EVERY television or motion-picture house in the U.S.A., giving them adaptation and licensing rights. The list included Warner Bros., Walt Disney, M-G-M, Edgar Rice Burroughs, Inc., Jay Ward Productions, Hanna-Barbera, Walter Lantz, and an innumerable horde of others. It's safe to say that there was hardly a kid in the United States who hadn't bought a Dell comic when he was of grade-school age--at least, before 1962.

In that year, business disputes forced a split between Dell and Western, and the former took the worst of it without a doubt. (Dell had insisted on raising the price on the entire line to 15¢ in 1961, nearly alone in the industry and with disasterous results saleswise. Proof of this is found in the difficulty in collecting ANY Dells published in 1962; kids just stopped buying them.) Western decided that they could do as well on their own, took their cue from their "Golden" book and record lines and christened their new line Gold Key Comics. Since they owned the licenses for all of the Dell titles, they merely assessed which were the best sellers and launched their line with an existing market. Early Gold Keys included a host of eighty-page 25¢ titles, painted covers, experimental panel borders (bands of color rather than black lines, or in some cases, no lines at all), square word balloons, solid-color panel backgrounds, and no advertising whatsoever (for about a year, every back cover was a pin-up reproduction of the front cover artwork sans all lettering). Though it was rocky at first (nearly all of the experimental format changes were gone by 1965), Gold Key made a mint. As Whitman, they still do, though probably far LESS of a mint.

Dell, suddenly a fledgling comics group with only their good name to trade on , valiantly vowed to carry on by publishing their own original titles supplemented by movie adaptations and the leftovers in the licensing game, mostly a string of second-line TV shows. They did funny animals, they did flying-saucer books, they did teen comics (nearly all by John Stanley, whose output for Gold Key had been trimmed from eighteen issues plus specials per year to four or even less on the LITTLE LULU book), they did movie adaptations, they did war mags, they did ghost mags. They did one super-hero, BRAIN BOY, in 1963; he was a mutant with mind-over-matter powers, and his first adventure was drawn by Gil Kane. No matter --he was costumeless, and still dull.

But by late '65, Dell joined the super-heroic tidal wave and started throwing out feelers. They really shouldn't have; they didn't have the talent to do it. And their books proved it. Boy, did they prove it!

The most decent of them was Dell's answer to Doctor Solar and Captain Atom, NUKLA. He lasted four whole issues, with neat covers by Dick Giordano, Sal Trapani and Steve Ditko. And it wasn't that his book was bad... it just wasn't that GOOD.

In the intro story, U-2 pilot Matt Gibbs (who, apparently, had learned nothing from Gary Powers) was spying out a nuclear missile site in Red China being built by slave labor, just before he gets himself blitzed by a passel of nuclear anti-aircraft missiles. Got that? Both Gibbs and the plane are atomized, but not destroyed. He discovers that he still exists, in an energized, invisible state: "Cogito, ergo sum! I think! Therefore, I must exist, therefore...I AM!"

The peerless pilot finds that he can materialize or dematerialize his body and/or aircraft at will. Moreover, he has the power to spew forth blasts of nuclear energy. He discovers this when he wipes out the Chinese base in an atomic blast: "Did...did I do that?"

With a typical desk-jockey superior and a typical beautiful secretary girl friend, Nukla blasts away for four issues at typically un-American villains who wish to Rule the World, if only they can get by the guy in the white flight suit. The atomic ace's foes were typical dictators like Luis De Mai, Baron Von Zee, Captain Whale and Tiro. Thankfully, Nukla is vulnerable as all get-out while in his human form and thus avoids Supermannish dullness. (He gets bitten by a cobra, shot through the chest with a laser, paralyzed while falling 10,000 feet, and other fun-type stuff.

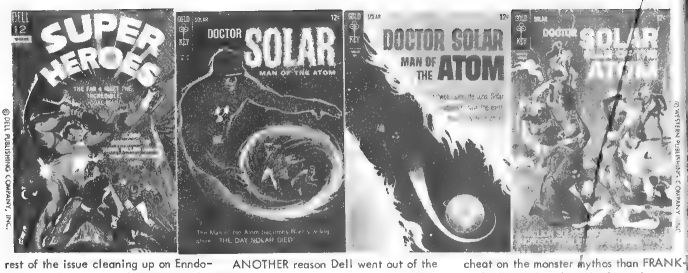
NUKLA #1 was drawn by Sal Trapani, who inked all four issues; #2 and 3 were pencilled, quite competently, by Dick Giordano. But issue #4 is the collector's item indeed, featuring the pencils of Steve Ditko himself! Though his edge was dulled a bit by Trapani's brushwork, Steve managed to pull off the best-illustrated issue of NUKLA. But many of the figures in the issue have the STRANGEST resemblance to Captain Atom...

As we've said before, NUKLA wasn't all that bad. But it couldn't compete with the biggies; it wasn't THAT exciting a book. Scripts had the typical Dell stiffness and starchiness. Plots were derivative and had an unbearable aura of sameness. It was the Good Spy versus the Evil Dictator again and again, every issue. NUKLA was Dell's best, but, alas, their best was not good enough. That condition killed off more backseaters than any other factor.

From NUKLA on there's no other way but down in Dell's super-hero hierarchy. Probably ranking second was the four-issue series drawn by Trapani and titled, straightforwardly, SUPER HEROES. (This was in the days before DC and Marvel claimed exclusive usage of that term.) After all, that was better than naming the book after its super-group stars, the FAB FOUR. (Perhaps also to prevent anyone from thinking that the group was comprised of four lads from Liverpool...)

It begins with the origin in issue #1, when a group of four kids straight from the pages of TEEN TITANS, one girl and three boys, pay a visit to "Dell's Hall of Heroes" (a wax museum featuring such luminaries as Nukla, Toka the Jungle King, Kona and others). There, for whatever reason, they find four fully-operational but dormant android-droids (one girl android, three boy android-droids, naturally). Meantime, next door, a "discredited scientist" has a monster robot he's fond of calling "Ennedo Man" (!!) which he hooks up to an atomic power source. All it takes is one ZAP! through the adjoining wall to cause a feedback which plunks the teeners' minds smack dab in the androids' plastic corpuses. (Oh, the robot ALSO got charged up, in case you were wondering.)

The group, who decide to call themselves the Fab Four, consist of: EL, leader android with laser powers; POLYMER POLY, a heat-resistant, flying speed queen; HY, whose name comes from his HYpersonic blasts; and CRISPY, equipped with freezing abilities. (They seemed to have quite a bit of trouble thinking of commercial-sounding names for this book.) "I know it's t-true," weeps Polly, "but I don't LIKE being an android! I want to be a GIRL again and wear pretty things!" Fortunately, for Polly's wardrobe at least, the foursome find that they can shuttle their minds back and forth between android and human bodies. The Four spend the



rest of the issue cleaning up on Enndo-Man and then occupy their time in the next three issues with nasties like Coal Man, Johnny Boom-Boom, and Mr. Mod. In the last ish their android forms merge with their human bodies and they become more conventional super-beings. And that's about all you can say for the Fab Four, making a note in passing that Hy, in his secret identity, was a comics fanzine editor...

Now, on to NEUTRO. Rendered by Jack Sparling, this twelve-foot blue-steel robot from outer space was billed as "The Most Outstanding Super-Hero of All!" on the cover, and who are we to argue with that? The cover also noted that "Neutro Does Not Know the Difference Between Right and Wrong!" Neither did the publisher.

Briefly, Neutro arrived in America 1000 years ago (give or take a decade) when aliens from a flying saucer dumped his boxed, disassembled parts in burial mounds in the Midwest. In the present, two stalwart science buffs, John Dodge and Doc Banyan, exhume the crates and put the super-robot together with as little trouble as a kid assembling an Aurora model. The writer spends four pages telling us what Neutro can do, then takes a two-page break, polishing things off with two more pages of bragging. "He could bend steel like paper ...he could destroy entire flotillas... he could catch whales with a single hand...if an atomic bomb exploded in Neutro's presence it would be as if a mere balloon burst!"

"His only failing is...NEUTRO HAS NO BRAIN!" exclaimed Dodge. The robot was a mere machine, void of any free will, hopelessly at the beck and call of its controller. The aliens' evil plan, it seemed, was to let whoever grabbed Neutro first take over the world with him, then take over Neutro's controller. "Because... whoever controlled Neutro controlled the planet...and taking over the planet was that much simpler a job!" Well, THAT sounds logical, doesn't it?

An evil group called 777 promptly captured Neutro and still had him in their clutches when the first and only issue ended. So...maybe there was ANOTHER reason Dell went out of the hero game so quickly.

On the very rock bottom, three Dell books featured some of the worst super-heroes of all time, all done by the unforgettable artistic hand (foot?) of Tony Tallarico. Gird your loins and plow forward with us, for now we turn to Dell's FRANKENSTEIN, WEREWOLF and DRACULA!

FRANKENSTEIN #2 (#1, like the first issue of DRACULA, having been an adaptation of the Universal movie) introduced us to a monster-gone-super-hero. The new Frankenstein was replete with red jumpsuit, flesh-toned arms, green face and an albino flattop haircut. The origin story was sadly lacking in specifics, but it was IMPLIED that the monster had been created circa 1866 by an American-based Dr. Frankenstein. He was ensconced snugly in an age-old castle just outside of Metropole City and was finally awakened by a chance bolt of lightning. (How original!)

This Frankenstein only vaguely resembled his predecessor; his strength was a bit similar, but he had a highly intelligent brain and was endowed with speaking abilities. He fashions a human mask, calls himself Frank Stone, and rescues one Henry Knickerbocker from a car crash. Henry turns out to be an old family friend ("The doctor you knew those many years ago also knew my father.") But, better yet, he is old and rich and has a bad heart that goes out on him, with all his money willed to Frank!

After saving a pretty blonde from an assailant, Frank makes the time-honored playboy hero's pledge: "None will learn my secret identity, for as Frank Stone, a millionaire playboy, I can go about unquestioned...while as Frankenstein I can use my extraordinary strength and super brain to fight crime and injustice wherever it appears on the face of the earth!" Apparently, no crime and injustice ever appeared again on the face of the earth after his third issue.

WEREWOLF was even more of a cheat on the monster mythos than FRANKENSTEIN in that the only thing about him which violated the then stringently-anti vampire/werewolf Comics Code bylaws (which Dell never subscribed to) was his name. He wasn't even an IMITATION monster. He was just a super-spy in a black suit. (This suit has to be seen to be believed. There were no features whatsoever on it, no hidden facial aspects to be revealed by clever lighting effects, NOTHING but a blob of black silhouette!) Major Wiley Wolf of the USAF crashes in a deserted section of the Arctic Circle. Amnesiac, he is accepted into a tribe of wolves. Later, the Air Force finds him, complete with a pet wolf named Thor, and makes him the only agent of the secret defense group Unit One. He gains the ability to change his facial features a la Plastic Man, then is outfitted with the Werewolf suit...a black, dull-looking get-up one whole molecule thick and impervious to gas, acids and bullets (!). "I feel like some kind of comic-book superhero," admits Werewolf. "All well and good, Werewolf," replies his superior, "except for one very important difference." "What's that?" The chief pauses dramatically, then gestures in majesty toward his new super-agent. "You're REAL!" he says.

Finally, there was DRACULA, and for this one Dell should have been staked through the heart. In 1966, young Count Dracula, a full-human, spindly scientist in the inevitable white lab coat, experiments in his Transylvanian castle. "My heart desires to help a suffering mankind...yet I cannot because of the plight of history on my ancestors. I must clear the mark of the bat with a BAT-DERIVED HEALING SERUM!" When the stuff, derived from the brains of bats, is finally concocted, he sets his leather-winged guinea pigs free. One of them flaps a membrane into the beaker of serum, which, coincidentally, drips into the glass below. And the unsuspecting Count just HAS to use that glass to drink a toast from. Well...

He turns into a bat. No lie, HE TURNS INTO A BAT. Not a vampire bat, just your common old every-

-lay cave-type bat. That's his one and only super-power for the entire series. Subsequently, Dracula gets captured by the evil Boris Eval, who is commander of a hidden nuclear arsenal in the Balkans. (This is obviously Nukla's night to play pinochle.) "He's devilish," observed Drac. "He has the fate of the world in his grasp! I must stop him!" So Dracula (in bat form) leads a horde of native bats towards the installation. They drive off the guards and, somehow, topple the missiles.

"No!" laments Eval. "They must not explode...without them I would have no power! Nobody would listen to me if I had no nuclear rockets!" Pursued by Dracula's bat-form, Eval drives his jeep off a cliff and makes a lovely boom.

Dracula then decides to become a super-hero and goes the Charles Atlas route. In one panel, he manages to lift a barbell one millimeter from the ground. Three pages later, he's the perfect "After" advertisement, ready to punch out that archetypical sand-kicker. He becomes a costumed hero, quite naturally named Dracula (his civilian name becomes Al U. Card!). Later, he picks up a blonde chick named B.B. Beebe who drinks the bat serum and becomes his costumed partnerette, Fleeta. In the next two issues he fights Admiral Malteps (who commands a fleet of killer dirigibles) and Hobart Goblin (who bilks old rich women out of money by dressing up in a sheet, standing on a chair, and pretending to be a poltergeist). (Well, he DID!)

The issues were dug up and republished briefly in '72 and '73 (skipping #5 for some reason) after Marvel began publication of TOMB OF DRACULA. It is terrifying to contemplate that a casual buyer might have confused the two titles. More terrifying, still, that he might have bought the Dell book first.

Meanwhile, over at Gold Key, two ephemeral features saw print about a year apart in 1967 and 1968. Both were written by Jerry Siegel (late of the defunct Mighty Comics), and both were qualitative flops. Gold Key had literally struck gold back in 1963 with their classic Russ Manning title MAGNUS, ROBOT FIGHTER, and the very good DOCTOR SOLAR, MAN OF THE ATOM, plus a few adventure titles such as MIGHTY SAMSON, SPACE FAMILY ROBINSON and TOTAL WAR. Naturally, being the chief adaptation company of the sixties (and seventies, probably) they also put out comic-book versions of heroes from paperbacks and TV, such as the short-lived DOC SAVAGE, GREEN HORNET, SPACE GHOST and HANNA-BARBERA SUPER TV HEROES (as well as CAPTAIN NICE). They also turned out superb Manning TARZAN and KORAK issues, some of the best-drawn Burroughs in comic books. But Gold Key struck out completely with their entries into the hero explosion with two original super-heroes, THE OWL and TIGER GIRL. They were better than the Dells (excepting NUKLA), but not by much.

THE OWL, a Batman derivate, appeared in Dell's POPULAR and CRACK-AJACK COMICS in the early 1940s. He was one of Dell's few extant super-heroes and wasn't all that popular even back then. But when the mid-sixties audience was gripped by a wave of forties nostalgia, Gold Key's editors looked back and found that he was just about the only hero they could revive! So, the Owl was resurrected for a summer one-shot, brought back a year later, and then revived one last time in the seventies.

Both OWLs were drawn unspectacularly by Tom Gill, with Siegel scripts to match. The Owl was a purple-grey-clad hero in birdlike headgear, and his only "super" power was a glider cape that let him make like a flying squirrel. His Batcave was a mountaintop Aerie. His Robin was an identically-costumed Owl Girl, in real life newspaperwoman Laura Holt. He drove an Owlmobile, which had retractable wings and jet engines for flight; when he wanted to hit the road, he drew in the wings and pumped a compressed air cushion out through a hole in the bottom. All this, mind you, on a police detective's salary. The Owl was equipped with a horde of James Bond gimmicks, like the robot owls named "Owlo" and an Owl-Gun that had "the unique ability to render my foes... GA-GA!" In the second issue he got zapped by his own weapon and took to sitting on a tree-branch, hooting. Of course, Siegel couldn't resist a dramatic opening caption:

> All right, you can start cheering, pals! You admirers of the GOLDEN AGE OF COMICS who have been demanding that a certain costumed hero of that glorious era zoom into action once more, have triumphed! ...Thrill to his dazzling NEW exploits in this COLLECTOR'S ITEM first ish, when the PRINCE OF AVENGERS, aided by the daring OWL GIRL, hurtles into razzle-dazzle conflict with one of the wildest, kookiest conglomeration (sic) of bizarre villains you lucky readers will ever encounter in the pages of comics literature!

The two issues, appearing a year apart, were apparent flops saleswise. But eight years later, the Owl returned. And this time they did him right.

Writer Don Glut and artist Jesse Santos teamed the Owl with Gold Key's premier ghost-breaker, in THE OCCULT FILES OF DR. SPEKTOR #22, for a well-done tale of their joint battle against the owl-like demon Andras. The story, "Night of the Owl," was of high enough quality to make you forget that there had been another OWL comic book. This author suggests that that is exactly what you should do.

TIGER GIRL, authored by Siegel and drawn by Jack Sparling, is a bit more memorable than its brother mag. The art was mediocre, and the script was equally dull. But Tiger Girl had something else going for her, particularly since her tiger-striped costume consisted mainly of a one-piece bathing suit and a mask. And in those days, about ten years after the last PHANTOM LADY had gone to dust, this, kiddies, was Hot Stuff!

Appearing without benefit of origin, T.G. was a super-powerless asphalt jungle girl with an obedient tiger named Kitten. Her main heart-throb was Ed Savage of W.A.A.V. (War Against Arch-Villainy), with a strongman named Titan completing the triangle. In costume or in civilian life as a trapeze artist, she never wore more than your average entrant in a swimsuit competition. Despite an early salute to Women's Liberation ("It's conceited apes like you who keep women from achieving equal rights!"), inept villains like Wolf Hound and Siegel's terrible attempts at dialogue made this entry land paws up, thumbs down. ("Only my tiger-like speed saved me from that cat-head! A kinky finish like that would've been a downbeat item for an otherwise sparkling obituary!")

After that, Gold Key abandoned any more attempts at camp heroism and stuck to DOCTOR SOLAR and MAGNUS, wisely. (Another heroine called Leopard Girl appeared in TARZAN OF THE APES, but was of absolutely no relation.) Jerry Siegel moved over to Marvel for a brief stint as an editorial assistant, and then left comics entirely in the early seventies. It was just as well; comics had left him behind a long time before.

The last entry in the 1966-67 Super-Hero Sweepstakes wins the coveted Copycat Award for more underhanded rip-offs than any other comics series in memory. It lasted some six issues, certainly more than it deserved. Indeed, it's likely that the book was kept alive purely for legal reasons. You see, its title and the name of their new hero was the same...CAPTAIN MARVEL.

The "new" Captain Marvel wasn't even a quality rip-off. It was basically just a poorly-drawn, poorly-written attempt to cash in on the Big Red Cheese's crowd-drawing name. One could, with some justification, argue that Marvel's version did the same in 1967, but at least the Kree Captain

offered better art and story in his adventures. You couldn't find quality in the 1966 CAPTAIN MARVEL with a microscope. But then, what could you expect from a company named "M.F. Enterprises"?

The initials stood for Myron Fass, an artist of some renown for his work in early '50s"Funk" comics. Fass got into publishing, and by the 1960s was ripping off the black-and-white horror comics market made popular by Warren. MF's titles were repackaged trash from pre-Code horror magazines of the '50s (from varied companies such as Fox, Superior, Farrell, Stanley and Gilmor), with such unforgettable names as WEIRD and TALES OF VOODOO. If you have ever seen one of these covers, you won't forget it; if you haven't, don't. Their "covers" (for lack of anything more descriptive but less printable), featured scenes that make EC's "Foul Play!" look like KATY KEENE. Carl Burgos, creator/artist of the Golden Age Human Torch, edited these books. He was credited only with the creation of the character, but all of the stories are nearly identical in lay-out and execution to the pencilling he did for Marvel in 1966 on GIANT-MAN and TORCH AND THING stories. Like every Burgos creation before him, such as the Torch and the Iron Skull, the 1966 Captain Marvel was an android, attired in a costume which was little more than a Torch uniform with blue trim.

This hero had an extremely weird power, an extension of the Elongated Man's stretching schtick. Only Captain Marvel could not stretch--he split himself. The power is illustrated on his first cover, on which antennaed aliens hold a young boy prisoner on a spaceship with an evil-looking energy being extending its talons towards him. In a trice, Captain Marvel smashes in: "Hold still, Billy! I'll save you! SPLIT!" And his hand and arm literally SPLIT from his body and go flying off to rescue the kid!

In short, Captain Marvel could break off every part of his body at every joint, even to the fingertips, and send the pieces flying off, still under his own mental control. On the cover of #2, beset by four different villains, he just yells, "I'll fight you all at once! SPLIT!" Off came his arms and legs, one per villain, in four different directions. He fell apart more times than a twenty-year-old Edsel. Unlike the Edsel, Captain Marvel could reassemble himself at will.

Captain Marvel's story begins when he awakens within an operating room on an alien planet. "Success!" beams a green-coated, human-appearing doctor. "It worked!...Marvelous!" "That's it!" chimes in his mate. "We'll call him CAPTAIN MARVEL, the human robot!"

Now, that should explain everything. I mean, how can one expect an alien to have known that one of Earth's greatest comic-book heroes was ALSO named Captain Marvel?

Regardless, Captain Marvel is sent on tour of his planet, which is coming apart at the seams, Krypton-fashion. "We are the victims of war!" states his, creator. "That is why you were created ...for the good of man!" After final instructions concerning his power medallion and the magic word which rejoins his limbs--which, by the way, is (ahem) XAM--the alien sends Marvel away. "In you is preserved the knowledge of our people! Use it to help others! Goodbye and good luck!"

"Then (as Marvel tells it in caption form) from 1,000 miles up, I watched the planet I was born on disintegrate into a million pieces!" Luckily, he finds a home on Earth...but manages to miss landing in Smallville.

The newest Captain Marvel picks up a kid sidekick named--uh--Billy Baxton, then sets about crushing evil, masquerading as Professor Roger Winkle (no relation to Winnie). He evidently got his bachelor's, master's and Ph.D. along with a teaching position (and probably tenure) between issues #2 and 3. Who cares for superfluous detail? His other powers included laser-beam vision and jet-powered boots and, for an android, he was as vulnerable to a punch in the jaw as any flesh-and-blood hero. More than once, a villain simply grabbed Cap's flying hand and used it to punch out his flying chin. (Yes!)

Of course, by sheer coincidence, many of Captain Marvel's villains also resembled certain...OTHER characters. The first super-villain he fought was a rubbery alien dubbed, quite logically, PLASTIC MAN. DC put a bit of pressure on Mr. Fass, for the name was changed (through clever whiting out of parts of the "P" and the addition of the bottom stroke of the "E") to "Elasticman" by the next issue. The split-apart hero was soon beset by a mad scientist called DR. FATE, a shrinking, mite-sized menace known as TINYMAN, a fellow named ATOM-JAW, who bore the most STRIKING resemblence to a certain Golden Age Lex Gleason villain with the same name, and a black-and-grey clad menace who went by the handle of--ahem!--THE BAT. (They must have gotten the name from Mary Roberts Rinehart's character, don't you think?) For whatever reasons, and by now they should be crystal clear, that was changed to the Ray by issue #4. Other Captain Marvel foes included PROFESSOR DOOM (billed as Doctor Doom on the cover), COLONEL COLD, TARZAC and THE DESTROYER. He fought a whole slew of them in two issues of a spin-off book, CAPTAIN MARVEL PRESENTS THE TERRIBLE FIVE, that title being a very large understatement. He was joined by a reformed (and apparently spoiled) Tinyman, who slipped through a crack somewhere before the book's demise.

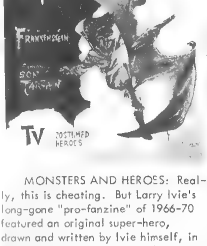
Cap's own title lasted a mere four issues, with the second TERRIBLE FIVE issue (numbered 5) appearing in 1967, nearly simultaneously with MARVEL SUPER-HEROES #12. There was a bit of a legal tiff at that time, with Marvel claiming that they owned the trademark rights to "Marvel" and therefore that MF was infringing on their rights. The exact proceedings, which apparently never reached court, are lost to antiquity, but Marvel's Captain Marvel remained, MF's didn't, and DC's revival of Fawcett's original character resulted in the company having to publish a comic book upon which the lead character's name could not be used. In any case, MF Comics as a producer of color, Code-approved comics was dead alongside its misbegotten hero.

And a few months later, when Camp ground to a screeching halt, every back-seat super-hero in creation--the Blue Beetle and B-Man, Captain Atom and Nukla, Dynamo and Radian, No-Man and Nemesis, Magicmaster and Magicman, the Shield, the Question, Fly-Man and all the rest--joined him. The bottom fell out of the market. Once again, Marvel and DC took a long look around the battlefield. They were alone.

There were a few other companies around at this time which, for various reasons, we've omitted from the body of this article. But in the interest of completeness, let's take a look back at--

KING COMICS: This was the comic book publishing arm of King Features Syndicate, the newspaper strip giants. In 1966, with comics sales booming and Golden Age nostalgia blooming, King took control of their own features which had been formerly leased out to groups like Harvey, Gold Key and Dell, and started publishing them under the King label. They had three adventure titles, FLASH GORDON, MANDRAKE and THE PHANTOM. Of these, FLASH was by far the most outstanding. Al Williamson drew three issues (#1,4 and 5), Reed Crandall did three others (#6, 8 and 11; #12, published by Charlton, was also his work), and such more than competent scribes as Archie Goodwin and Larry Ivie handled the writing chores. FLASH also turned up as a four-page filler story in the first three issues of THE PHANTOM, with art by Wally Wood and Gil Kane. The early King MANDRAKEs and PHANTOMs weren't all that bad either. But their initial burst of quality soon faded, and the books soon began to resemble second-rate imitation Gold Keys. The King higher-ups anticipated Whitman's current prac-

tice of bagging and selling all of their comics through department stores at a discounted three-for-29¢ price, which turned out to be possibly the most magnificent failure of the entire decade. In late '67, King Comics was forced to pack it in, following the replacement of MANDRAKE in the three-pack with a reprint of a Dell JUNGLE JIM. To the total surprise of many with no fandom contacts, Charlton got the rights to the PHANTOM, FLASH, JIM trio along with a bunch of humor titles in 1969, and since they'd never seen any of the non-newsstand issues, it appeared that Charlton had skipped eight issues of FLASH GORDON and nine PHANTOMs in their grand, title/number-changing tradition. (It turned out that there had been an issue of PHANTOM skipped in the changeover, but this had been a directive of King themselves, who didn't wish to screw up the numbering on a number of foreign reprint series who had printed a #29.) FLASH held on for six more issues, ending up being handled by Pat Boyette, but the more traditional superheroics of the Phantom allowed him to endure all the way through 1977, with some fine work turned in along the way by Jim Aparo and Don Newton. His book was cancelled only when Charlton stopped doing new stories. Of course, since the King heroes have existed since the 1930s, they only qualify technically as Backseaters.



MONSTERS AND HEROES: Really, this is cheating. But Larry Ivie's long-gone "pro-fanzine" of 1966-70 featured an original super-hero, drawn and written by Ivie himself, in addition to his good but poorly-produced articles on the Golden Age of comics, monsters and mythology. ALTRON-BOY debuted in the first issue with superb art and competent-enough scripting. He was a teen-aged hero whose name was taken from his belt of anti-gravity metal, Altron. When he turned the buckle, Altron-Boy shifted into a nearby parallel dimension; he could defy gravity, but a dimensional boundary prevented him from touching anything in the "real" world. All this was interlaced with a Nazi supervillain named Voltar, pre-GREENING OF AMERICA-style philosophy, Sword and Sorcery, an atomosphere of Captain Marvel, Jr.-ism, and a couple of strokes borrowed from Ivie's hero Edgar Rice Burroughs. Poor distribution and the fact that Ivie did EVERYTHING in the mag (layout, art, articles, cover paintings, etc.) kept MONSTERS AND HEROES from Really Making It, but more than a few comics fans look back in fondness whenever the title is mentioned.

ADVENTURE HOUSE PRESS: This one-issue company was the brainchild of Gil Kane, who wanted to publish more "adult" material in a black-and-white magazine format. Kane's definition of "adult" material, ghost-written by Archie Goodwin, was HIS NAME IS SAVAGE. The book was well-written and drawn, but it featured some of the most graphic violence ever to appear in commercial comics. Savage, a tough secret agent, fought the Good (?) Fight any way he knew how; he smashed out a guard's teeth with a gun barrel, caved a hit-man's face into a steering column, shot down half-a-score of hoodlums and shattered a glass jar of acid full in his main adversary's face. The villain, Simon Mace by name, was half-man, half-steel prosthetic devices a la the Legion's foe Tharok of the Fatal Five. His plan was to abduct and impersonate President LBJ himself, which he did; he was barely stopped from mutilating the Chief Executive. Mace was addicted to such simple pleasures as crushing a hood's gun--and gun hand--into an indistinguishable, bloody pulp with his metal mitt. All of this was rendered lovingly by Kane and described in detail in Goodwin's captions. Very few copies ever hit the stands and Adventure House Press was forced to close up shop, with several Savage tales (no pun intended) already drawn. Kane revealed in a 1978 COMICS JOURNAL interview that Adventure House had planned to adapt CONAN as its second effort. We can only speculate... Recommended only for those who thought STRAW DOGS was a comedy. (Fantagraphics is publishing a revised edition of the magazine with a new Kane cover for $2.50 which should be appearing in the near future.)

POSTSCRIPT:

So that's the way it was, for at least PART of the comics world back in the mid-sixties. An entire world of four-colored phenoms, complementing but never superceding DC and Marvel, gave the super-hero fan the biggest choice for his money he would ever have in the next ten years...and then vanished without a trace.

Nostalgia is cheap, fun, useless and inevitably accurate. The mid-sixties was a period in which many good comics were alive, probably more than there are at present. But it was by no means the BEST period. The Foundational Era (1959-65) beat it out for creativity; the Experimental Era (1968-70) was more artistically excellent. For the most part, DC and Marvel sat on their haunches and let the money roll in. Why take a chance on new titles? After all, none of the 1968 projects lasted very long, even with super-talents like Ditko and Wood back in the mainstream. There was quality, but it was preaictable quality; change seemed to be instituted for its own sake. We who were comics buffs back then were lulled into a false sense of security. Surely Lee and Kirby will ALWAYS do the FANTASTIC FOUR, Kane will draw GREEN LANTERN, Infantino THE FLASH, Mort Weisinger would edit SUPERMAN forever, and goodness and light shall follow me all the rest of my days...

Since 1967, comics have fought a holding action, futilely. In varying amounts, quality has been there. But sales have slipped and slipped and slithered and slid. And the comics monster has shown itself for what it truly ALWAYS was, a profit-and-loss machine, not the bringer-forth of high-grade books which we thought must have been done just for the FUN of it. The Super-Hero is beginning to look more and more like a sixties phenomenon, like Rock (not Rock 'n' Roll). The seventies offered streaks of quality, but mostly just a pale imitation in both fields.

As far as I know, this is the first comprehensive attempt to preserve the lore of the Back-seat Age. They weren't the greatest...none of 'em were...but they LIVED, at least for me, in a two-year renaissance of costumed warfare. It was fun.

To fun, then; here's hoping you had some, reading these articles. I know I did while writing them.
(Dedicated to those who helped, to those who read, and to the whole lost generation of sixties comics fans.)

Comics Extras

by Ron Massengill

From MPC of Fundimentions we will have two new Star Wars items: The Slave I model will be released in May; and the Rebel Base Action Scene diorama will follow. The former ship measures over ten inches and features Boba Fett and a carbon-frozen Han Solo. The diorama depicts the inside of the rebel hanger on Hoth, with the Millennium Falcon, rebel cruiser, X

and Y-wing fighters and assorted figures.

MPC will also have two Raiders of the Lost Ark items out in May, both in the action scenes format. The first is called "The Well of Souls" with Indy, Marion, the Ark and lots of snakes; the second is "Desert Chase" with almost 50 figures, tents, vehicles, that unusual Nazi aircraft, and other equipment to mount on the vacu-formed base.

The near future, with the release of the Conan movie, will see the appearance of a Conan computer game from S.P.I.

Price/Stern/Sloan have released a series of books called SUPERHERO MAD LIBS. There are four of these: Spider-Man, Spiderwoman, Hulk and Captain America. There will be a Richie Rich Mad Lib.

If you noticed last month's DC COMICS PRESENTS, you saw Superman team up with a group called the Masters of the Universe. These are eight characters, two vehicles, a Battle Cat and a castle newly released from Mattel toys.

I just received a licensee list on ANNIE™. There are 82 companies involved merchandising almost four hundred different items! Any and Everything from dairy items to dog accessories!

Archie Coming Attractions

ARCHIE'S PALS 'N' GALS No. 159, July. Stan Goldberg did the cover. [4/27]

LAUGH No. 373, July. Stan Goldberg did the cover. [4/27]

LAUGH COMICS DIGEST No. 41, July. Dan DeCarlo did the cover. [4/27]

ARCHIE No. 318, July. Dan DeCarlo did the cover. [5/4]

ARCHIE'S DOUBLE-DIGEST QUARTERLY MAGAZINE No. 3, July. Dan DeCarlo did the cover. [5/4]

ARCHIE'S JOKEBOOK No. 286, July. Stan Goldberg did the cover. [5/4]

BETTY AND ME No. 129, July. Stan Goldberg did the cover. [5/11]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 51, July. Dan DeCarlo did the cover. [5/11]

LIFE WITH ARCHIE No. 232, July. Stan Goldberg did the cover. [5/11]

JUGHEAD'S JOKES No. 77, July. Stan Goldberg did the cover. [5/18]

SABRINA THE TEEN-AGE WITCH No. 74, July. Stan Goldberg did the cover. [5/18]

Et Al

Mendy Enterprises has published an educational comic book for Jewish children entitled MENDY AND THE GOLEM. It features the adventures of a young boy (Mendy) and a twelve-foot, 450-pound friend of his (the Golem), as well as stories, puzzles, games and tales from the Torah. It is written by Leibel Estrin, Dovid Sears drew it, and Barry Grossman

lettered and colored it. It will be available as a bi-monthly through mail order or religious book stores. Further info can be gotten from: Mendy Enterprises, 450 Seventh Avenue, New York, NY 10001.

And we're proud to announce that the COMIC READER feature FANDOM CONFIDENTIAL will be getting the attention it deserves in the near future when Kitchen Sink publishes a collection of 26 episodes from TCR plus several pages of new FC done especially for the book by Jim Engel and Chuck Fiala. Exact details are still being worked out, but look for the collection to appear in early summer. Unfortunately, Jim's work on the book is preventing his full attention from being paid to his TCR work. But I'm sure you understand--the FC collection is a PAYING job!

Captain Kentucky
by Dale Rose
©'98
ON A SNOWY CHRISTMAS EVE (IT ALWAYS SNOWS ON CHRISTMAS EVE IN COMIC STRIPS) A SOGGY CAPTAIN K. PLODS AWAY FROM THE McALPINE LOCKS AND INTO THE PORTLAND AREA OF LOUISVILLE
BRRRRR... I'M FREEZING MY EMBLEM OFF! I HOPE THE BUSES ARE RUNNING TONIGHT OTHERWISE I HAVE A LONG WALK HOME!
WHAT'S THAT?
HOLD IT RIGHT THERE, YOU OLD @%#!
34th St
JUMPING BUTTERBALLS! THAT YOUNG KUFIAN MUGGING THAT O.D MAN AND ME FRESH OUT OF SUPER POWERS? WELL THE WORLD LITTLE REALIZES WHAT A LETHAL WEAPON A WET CAPE CAN BE!
YEEOOW!
SNAP!
ZING!
WELL, BE OKAY NOW, O.D FELLOW THAT HOODLUM PROBABLY THINKS HE'S BEEN SHOT!
THAT'S BRAVE, UNSELFISH DEED, YOUNG MAN! I'M VERY TOUCHED!
MERRY X MAS AND HAPPY BIRTHDAY TO MY FATHER-IN-LAW IN SOMERSET, WHO LIVES ALONE, I KEEN SOWN MEALS, ETC., EVEN THOUGH HE DIDN'T FIGHT IN W.W.I BECAUSE (GUESS) HE WAS TOO OLD AT THE TIME! 96 LAST WEEK!
HERE, I HAVE SOMETHING IN MY BAG JUST FOR YOU... I WANT YOU TO HAVE IT WITH MY BLESSINGS!
OH, WHY, THANK YOU! MY, YOU SURE HAVE A LOAD OF GIFTS THERE! BEEN DOING SOME LATE CHRISTMAS SHOPPING, HAVE YOU?
HO, HO, HO NOT EXACTLY! WELL, I MUST DASH NOW! MEEERRRRY CHRISTMAS, MY BOY!
YEAH, SAME TO YOU!!!
WASN'T THAT A NICE SAAYYY. WAITAMINIT! HE IS THAT OLD GUY... GOSH, YOU DON'T SUPPOSE... GOLLY! MAYBE... JUST MAYBE???
WOW
THE OLD MAN WHO KNOCKED YOU DOWN AND STOLE YOUR PACKAGES... CAN YOU DESCRIBE HIM, MA'AM?
YES! HE WAS SHORT AND FAT AND HAD A BUSHY, WHITE BEARD! MY SON ALMOST CAUGHT HIM!
AND THE OLD SUCKER OPENED H.S COAT AND FLASHED ME. Too!
ON XMAS EVE PHONE!
MOCK-CYNICISM ASIDE, MERRY CHRISTMAS TO EVERYBODY! EVEN TO PEOPLE WHO DON'T READ C.K!
NEXT WEEK: MAYOR C.K!

EPISODE 247 by Don Rosa ©1981

A SPECIAL HOLIDAY EDITION...???

WHAT IF... SOMEONE OTHER THAN LANCELOT DE'VIL AND HADN'T COME TO CAMELOT AND HADN'T MET GUINEVERE AND HADN'T FALLEN IN LOVE WITH HER AND HADN'T BEEN BANISHED FOR HIS ADULTERY AND HADN'T BECOME A HERMIT AND HADN'T BECOME A CRIMEFIGHTER AND HADN'T BECOME A SUPERHERO AND HADN'T BECOME A SUPERVILLAIN AND HADN'T BECOME A REFORMED SUPERVILLAIN AND HADN'T BECOME A SUPERHERO AGAIN AND HADN'T BECOME A SUPERVILLAIN AGAIN AND HADN'T BECOME A REFORMED SUPERVILLAIN AG

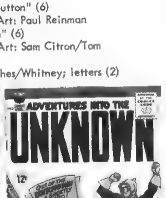
Comics Index

ACG

The American Comics Group was formed in the mid-'40s after going under the name of Crestwood for several years. The publishers were Frederick Iger and H. Donenfeld. The editor and nearly sole writer was Richard E. Hughes. In the late '50s, ACG became the only comics group to carry writing/art credits on all their stories, although it turns out that (probably) every writing credit was a pseudonym for Hughes himself. In the last eight years of ACG's existence, Hughes used these nom de plumes: Brad Everson, Bob Standish, Curt Carpenter, Jonathon Burns, Shane O'Shea, Charles La Coste, Kurato Osaki, Greg Olivetti (no doubt the name on one of his typewriters), Pierce Rand (another typewriter), Zev Zimmer, Kermit Lundgren, Pierre Alonzo, Allen Gregg, Ace Aquila, Sven Larsen, Lafcadio Lee, Adam Barr, Thomas R. Drew, Mark S. Durand, Verne Hilton, Ed Lorenz, Frederick Masters, Trelavny Mills, Ken Millson, Joe Morrison and Derek Rutherford. We're only listing issues with appearances of the super-characters, and in Herbie's case, only Fat Fury stories. A more complete index is planned for the compilation.

ADVENTURES INTO THE UNKNOWN

153, December 1964–January 1965 Cover: Kurt Schaffenberger
**"Hero--First Class" (13)
Story: Richard Hughes Art: Pete Costanza
Magic Agent "Cute As a Button" (6)
Story: Richard Hughes Art: Paul Reinman
"The Eiffel Tower Phantom" (6)
Story: Richard Hughes Art: Sam Citron/Tom Hickey
FILLER: Herbie ad (1) Hughes/Whitney; letters (2)



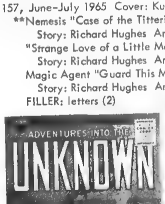
154, February 1965 Cover: Pete Costanza
**Nemesis "Nemesis" (14)
Story: Richard Hughes Art: Pete Costanza
"Out of Space" (3)
Story: Richard Hughes Art: John Forte REPRINT
"Magic In No Man's Land" (8)
Story: Richard Hughes Art: Bob Jenney
FILLER: Herbie ad (1) Hughes/Whitney; letters (2)

155, March 1965 Cover: Pete Costanza
**Nemesis "Beware of the Elemental Force" (13)
Story: Richard Hughes Art: Pete Costanza
"Let Sleeping Giants Sleep" (2)
Story: Richard Hughes? Art: ? REPRINT
"Spirit Voice" (2)
Story: Richard Hughes? Art: Harry Lazarus RE.
"Let's Go Up In a Balloon" (8)
Story: Richard Hughes Art: Pete Costanza/George Klein (Klein inked Costanza often, uncredited)
FILLER: Herbie ad (1) Hughes/Whitney; letters (2)

156, April–May 1965 Cover: Pete Costanza
**Nemesis "The Ghost Who Loved a Girl" (16)
Story: Richard Hughes Art: Pete Costanza
"Gift From the Beyond" (2)
Story: Richard Hughes Art: Leo Morey
"The Town That Vanished" (2)
Story: ? Art: ? REPRINT
"The Pressure Is All Mine" (5)
Story: Richard Hughes Art: Paul Reinman
FILLER: letters (2)

© RED SYNDICATED FEATURES

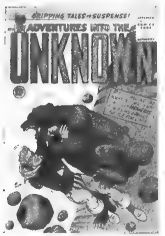
157, June–July 1965 Cover: Kurt Schaffenberger
**Nemesis "Case of the Tittering Texan" (14)
Story: Richard Hughes Art: Chic Stone
"Strange Love of a Little Man" (4)
Story: Richard Hughes Art: Pete Costanza
Magic Agent "Guard This Man With Your Life" (7)
Story: Richard Hughes Art: Paul Reinman
FILLER: letters (2)



158, August 1965 Cover: Kurt Schaffenberger
**Nemesis "The Ghost That Lived" (11)
Story: Richard Hughes Art: Chic Stone
"Legend of the Sea" (7)
Story: Richard Hughes Art: John Buscema REPR.
"What Are You Going to Do With Your Future, Joe?" (7) Story: Richard Hughes Art: Hy Eisman
FILLER: letters (2)

159, September 1965 Cover: Kurt Schaffenberger
**Nemesis "Bring Back the Dead Chief" (12)
Story: Richard Hughes Art: Chic Stone
"We Belong to Different Worlds" (8)
Story: Richard Hughes Art: Hy Eisman

"A Dive to the Depths" (5)
Story: Richard Hughes Art: Pete Costanza
FILLER: letters (2)



160, October-November 1965 Cover: Kurt Schaffenberger
**Nemesis "Assignment Perilous" (14)
Story: Richard Hughes Art: Chic Stone
"Saved By a Spirit" (1)
Story: Richard Hughes Art: Pete Costanza
" Born Failure" (6)
Story: Richard Hughes Art: Johnny Craig
"Strange Fate of Heinrich Klaus" (4)
Story: Richard Hughes Art: Carl Pfeufer? REPR.
FILLER: letters (2)

161, December 1965-January 1966 Cover: Kurt Schaffenberger
**Nemesis "Menace of Magic" (12)
Story: Richard Hughes Art: Chic Stone
"One Thieving Crow" (7)
Story: Richard Hughes Art: Pete Costanza
"Ghostly Gloves" (7)
Story: Richard Hughes Art: George Klien
FILLER: letters (2)

162, February 1966 Cover: Chic Stone
**Nemesis "Lost Souls" (16)
Story: Richard Hughes Art: Chic Stone
"First Ship in Space" (5)
Story: Richard Hughes Art: Leo Morey
"The Strange Slot-Machine" (5)
Story: Richard Hughes Art: Pete Costanza
FILLER: letters (2)

163, March 1966 Cover: Kurt Schaffenberger
**Nemesis "The Curious Case of Kayo Casey" (17)
Story: Richard Hughes Art: Chic Stone
"Yessir, They'll Worship Me Up There" (3)
Story: Richard Hughes Art: Pete Costanza

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"The Grim Glass" (6)
Story ? Art: Hy Eisman ? REPRINT
FILLER: letters (2)

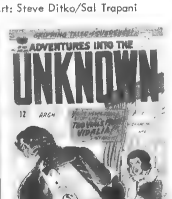
164, April-May 1966 Cover: Kurt Schaffenberger
**Nemesis "Beware the She-Devil" (17)
Story: Richard Hughes Art: Chic Stone
"When the Earth Went Mad" (7)
Story: Robert Bernstein Art: Paul Reinman
"Just a Piece of Carved Wood" (2)
Story: Richard Hughes Art: Pete Costanza
FILLER: letters (2)

165, June-July 1966 Cover: Kurt Schaffenberger
**Nemesis "Come Out Shooting" (17)
Story: Richard Hughes Art: Chic Stone
"Through the Time Warp" (7)
Story: ? Art: John Buscema REPRINT
"I'll Get There--Before I Die--" (2)
Story: Richard Hughes Art: Pete Costanza
FILLER: letters (2)

166, August 1966 Cover: Chic Stone
**Nemesis "Fight to the Finish" (17)
Story: Richard Hughes Art: Chic Stone
"The Real Medium" (2)
Story: ? Art: Bill Ely REPRINT
"Mysterious Menace" (7)
Story: ? Art: John Rosenberger REPRINT
FILLER: letters (2)

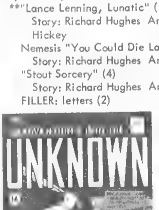
167, September 1966 Cover: Chic Stone
**Nemesis "Warning! Plutonium Pirates" (17)
Story: Richard Hughes Art: Chic Stone
"Through the Time Flaw" (8)
Story: ? Art: John Rosenberger REPRINT
"Message From Beyond" (1)
Story: Richard Hughes Art: Paul Reinman
FILLER: letters (1)

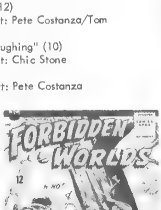
168, October-November 1966 Cover: Kurt Schaffenberger
Nemesis "Planet of Evil" (16)
Story: Richard Hughes Art: Chic Stone
"Menacing and Murderous" (5)
Story: Richard Hughes Art: Paul Reinman
** The Haunted Cane" (5)
Story: Richard Hughes Art: Steve Ditko/Sal Trapani
FILLER: letters (2)



169, December 1966-January 1967 Cover: Kurt Schaffenberger
**"Two Vials From Vidalia" (9)
Story: Richard Hughes Art: Sal Trapani
'Peril Out of Time" (7)
Story: ? Art: Harry Lazarus REPRINT
Nemesis "Wanted: Hitler, Dead or Alive" (10)
Story: Richard Hughes Art: Chic Stone/Tom Hickey
FILLER: letters (2)

170, February 1967 Cover: Kurt Schaffenberger
**"Lance Lenning, Lunatic" (12)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
Nemesis "You Could Die Laughing" (10)
Story: Richard Hughes Art: Chic Stone
"Stout Sorcery" (4)
Story: Richard Hughes Art: Pete Costanza
FILLER: letters (2)





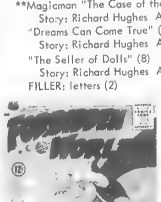
FORBIDDEN WORLDS

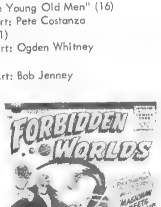
124, November-December 1964 Cover: Kurt Schaffenberger
"My Girl's a Ghost" (13)
Story: Richard Hughes Art: Hy Eisman
Magic Agent "Atoms Over Alaska" (7)
Story: Richard Hughes Art: Chic Stone
**"The Strange Forest" (5)
Story: Richard Hughes Art: Sid Lazarus (Joe Giella?)

125, January-February 1965 Cover: Pete Costanza
**Magicman "Magicman" (12)
Story: Richard Hughes Art: Pete Costanza
"Missing: Frederick Forbes" (5)
Story: Richard Hughes Art: Kurt Schaffenberger
"No Good To The World" (8)
Story: Richard Hughes Art: George Wilhelms
FILLER: Herbie ad (1) Hughes/Whitney; letters (2)

126, March-April 1965 Cover: Pete Costanza
**Magicman "Watch Out For A-214" (15)
Story: Richard Hughes Art: Pete Costanza
"Help From Beyond" (2)
Story: ? Art: ? REPRINT
"The Most Human Guy I Ever Knew" (8)
Story: Richard Hughes Art: George Wilhelms
FILLER: letters (2); Herbie ad (1) Hughes/Whitney

127, May-June 1965 Cover: Pete Costanza
**Magicman "The Case of the Young Old Men" (16)
Story: Richard Hughes Art: Pete Costanza
"Dreams Can Come True" (1)
Story: Richard Hughes Art: Ogden Whitney
"The Seller of Dolls" (8)
Story: Richard Hughes Art: Bob Jenney
FILLER: letters (2)

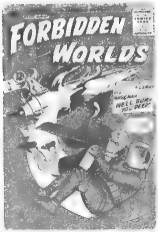




128, July 1965 Cover: Pete Costanza
**Magicman "Magicman Meets Merlin" (14)
Story: Richard Hughes Art: Pete Costanza
"Only Tough Guys Get Places" (5)
Story: Richard Hughes Art: Edd Ashe
"Loom of Fate" (6)
Story: Richard Hughes Art: Paul Reinman REPR.
FILLER: letters (2)

129, August 1965 Cover: Ogden Whitney
**Magicman "We'll Bury You Deep" (14)
Story: Richard Hughes Art: Pete Costanza

"There's a New Lot of Spirits Coming In" (6)
Story: Richard Hughes Art: Edd Ashe
"The Thing From the Depths" (9)
Story: Richard Hughes Art: John Rosenberger RE.
FILLER: letters (2)

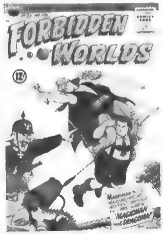


130, September 1965 Cover: Pete Costanza
**Magicman "Magicman Vs. the Wizard of Science" (10)
Story: Richard Hughes Art: Pete Costanza
"Stone Age Man" (6)
Story: Richard Hughes Art: Paul Reinman
"The Ghost That Died" (9)
Story: Richard Hughes Art: Hy Eisman
FILLER: letters (2)

131, October 1965 Cover: Pete Costanza
**Magicman "Pirate Peril" (12)
Story: Richard Hughes Art: Pete Costanza
"Two Weeks With Pay" (6)
Story: ? Art: Al Wenzel REPRINT
"The Four-Fingered Hand" (1)
Story: Richard Hughes Art: Chic Stone
"Master of His Fate" (6)
Story: Richard Hughes Art: Edd Ashe
FILLER: letters (2)

132, November-December 1965 Cover: Pete Costanza
**Magicman "Ancient Ape" (16)
Story: Richard Hughes Art: Pete Costanza
"The Space Broomstick" (6)
Story: Richard Hughes Art: Lloyd Cynwald
"The Mirror of Mystery" (4)
Story: Richard Hughes Art: Sal Trapani
FILLER: letters (2)

133, January-February 1966 Cover: Pete Costanza
**Magicman "Magicman Meets Dragonia" (16)
Story: Richard Hughes Art: Pete Costanza
"Whatever Did Happen to the Earth?" (5)
Story: Richard Hughes Art: Chic Stone
"Spirits Can Be Good Joes" (5)
Story: Richard Hughes Art: Edd Ashe
FILLER: letters (2)



134, March-April 1966 Cover: Pete Costanza
**Magicman "Chang's Going to Kill You" (16)
Story: Richard Hughes Art: Pete Costanza
"The Vanishing Uncle" (6)
Story: ? Art: John Rosenberger REPRINT
"The Ghostly Garage" (4)
Story: Richard Hughes Art: Hy Eisman
FILLER: letters (2)

135, May-June 1966 Cover: Kurt Schaffenberger
**Magicman "We'll Go Where the Action Is" (15)
Story: Richard Hughes Art: Pete Costanza
"The Vengeance of the Vine" (7)
Story: ? Art: Edd Ashe REPRINT
"Ghostly Revenge" (4)
Story: Richard Hughes Art: Chic Stone
FILLER: letters (2)

136, July 1966 Cover: Kurt Schaffenberger
**Magicman "Magicman Meets Nemesis" (18)
Story: Richard Hughes Art: Pete Costanza
"Where Time Stood Still" (6)
Story: Richard Hughes Art: Chic Stone
"Second Sight" (2)
Story: ? Art: ? REPRINT
FILLER: letters (2)

137, August 1966 Cover: Kurt Schaffenberger
**Magicman "Brainwashed" (17)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
"Curse of the Warlock" (5)
Story: Richard Hughes Art: Steve Ditko/Sal Trapani
"Everyone's Paralyzed...But Me" (4)
Story: Richard Hughes Art: Ogden Whitney
FILLER: letters (2)

SPECIAL OFFER SEE PAGE 33

138, September 1965 Cover: Kurt Schaffenberger
**Magicman "Operation: Viet Nam" (16)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
"You'll Know No Rest" (3)
Story: Richard Hughes Art: Steve Ditko/Sal Trapani
"My Son the Creature" (7)
Story: Richard Hughes Art: Paul Reinman
FILLER: letters (2)

139, October 1966 Cover: Kurt Schaffenberger
**"The Proper Spirit" (5)
Story: Richard Hughes Art: Chic Stone
"The Thing With the Golden Hair" (6)
Story: ? Art: Sheldon Moldoff REPRINT
Magicman "Dare the D-Dimension" (15)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
FILLER: letters (2)

140, November-December 1966 Cover: Kurt Schaffenberger
**"Don't Let the Ghost Take Shape" (8)
Story: Richard Hughes Art: Steve Ditko/Sal Trapani
Magicman "Beware the Chinese Sorcerer" (9)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
"The Cure From Beyond" (8)
Story: ? Art: Kurt Schaffenberger REPR.
"Inside the Ancient Cave" (1)
Story: ? Art: John Buscema REPRINT
FILLER: letters (2)

141, January-February 1967 Cover: Kurt Schaffenberger
***"Phantom Revenge" (6)
Story: Richard Hughes Art: Bob Jenney
"Mystery of the Museum" (8)
Story: ? Art: John Rosenberger REPRINT
Magicman "You Think It's Easy?" (9)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
FILLER: letters (2)

145, August 1967 Cover: Kurt Schaffenberger
**"The Timeless Tribe" (13)
Story: Richard Hughes Art: Ken Landau
"When the Hurricane Hit" (8)
Story: ? Art: Kurt Schaffenberger REPRINT
Magic Agent "Case of the Bottled Microbes" (5)
Story: Richard Hughes Art: Paul Reinman
FILLER: letters (2)

MAGIC AGENT

1, January-February 1962 Cover: Kurt Schaffenberger
"John Force, Magic Agent" (13)
Story: Richard Hughes Art: Paul Reinman/Tom Hickey
"D-Day, H-Hour" (7)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
"The Cougar Strikes" (6)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
FILLER: text (2)

2, March-April 1962 Cover: Kurt Schaffenberger
***"Missing: One Ruby" (12)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
"Mr. X Marks the Spot" (5)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
"Legion of Darkness" (9)
Story: Richard Hughes Art: Pete Costanza/Tom Hickey
FILLER: text (2)

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3, May-June 1962 Cover: Kurt Schaffenberger
**"Soldier Without a Gun" (12)
Story: Richard Hughes Art: Paul Reinman
"The King is Dead" (5)
Story: Richard Hughes Art: Paul Reinman
"Beware of the Black Brigade" (9)
Story: Richard Hughes Art: Paul Reinman
FILLER: text (2)

UNKNOWN WORLDS

35, October-November 1964 Cover: Kurt Schaffenberger
***"A Leprechaun Can Come in Handy" (10)
Story: Richard Hughes Art: Edd Ashe
Magic Agent "Mississippi Mystery" (7)
Story: Richard Hughes Art: Chic Stone
"We'll Make Earth a Paradise" (8)
Story: Richard Hughes Art: Pete Costanza
FILLER: letters (2); ad for Herbie (1) Hughes/Whitney

36, December 1964-January 1965 Cover: Kurt Schaffenberger
**"The People Vs. Hendricks" (11)
Story: Richard Hughes Art: Johnny Craig
Magic Agent "This Man Was Executed" (7)
Story: Richard Hughes Art: Paul Reinman
"Whom Are You Going to Get to Play With Me?" (7)
Story: Richard Hughes Art: Pete Costanza
FILLER: letters (2); ad for Herbie (1) Hughes/Whitney

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48, June-July 1966 Cover: Kurt Schaffenberger
Magic Agent "Get X-14" (12)
Story: Richard Hughes Art: Chic Stone
"Mysterious Trail" (4)
Story: ? Art: Harry Lazarus REPRINT
"The Men Who Were Different" (1)
Story: ? Art: ?
**"The Ghost of Edward X. Marriott" (9)
Story: Richard Hughes Art: Chic Stone
FILLER: letters (2)

50, September 1966 Cover: Kurt Schaffenberger
**Magic Agent "Lincoln Lives Again" (13)
Story: Richard Hughes Art: Paul Reinman
"It Keeps On Happening" (3)
Story: Richard Hughes Art: Steve Ditko/Sal Trapani
"The Old Hunting Horn" (3)
Story: Richard Hughes Art: Edd Ashe
"Strange Spore" (7)
Story: Richard Hughes Art: John Forte REPRINT
FILLER: letters (2)

52, December 1966-January 1967 Cover: Kurt Schaffenberger
**"The Grisly Ghost of Ghastly Grange" (5)
Story: Richard Hughes Art: Edd Ashe
Magic Agent "Dead Duck in Red China" (14)
Story: Richard Hughes Art: Paul Reinman
"Systematic Delusions" (7)
Story: ? Art: Harry Lazarus REPRINT
FILLER: letters (2)

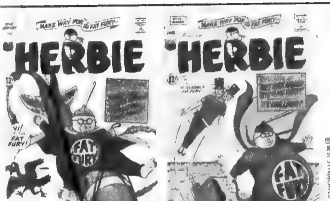
54, March 1967 Cover: Kurt Schaffenberger
Magic Agent "Peril South of the Border" (11)
Story: Richard Hughes Art: Paul Reinman
**"I Never Had So Much Fun in My Life" (7)
Story: Richard Hughes Art: Steve Ditko/Sal Trapani
"Mental Menace" (8)
Story: Richard Hughes Art: Pete Costanza REPR.
FILLER: letters (2)

56, June-July 1967 Cover: Ed Moritz (wash)
"Go Get Yourself Some Guts, Gil" (11)
Story: Richard Hughes Art: Ken Landau
"What's In the West Wing?" (6)
Story: ? Art: Ken Landau REPRINT
Magic Agent "What We're Up Against Is...Nerve Gas" (9)
Story: Richard Hughes Art: Ed Moritz
FILLER: letters (2)

HERBIE

8, March 1965 Cover: Ogden Whitney
**"Make Way For the Fat Fury" (15)
Story: Richard Hughes Art: Ogden Whitney
"George Washington's Teeth" (9)
Story: Richard Hughes Art: Ogden Whitney
FILLER: preview (1) Hughes/Whitney; letters (2)

10, July 1965 Cover: Ogden Whitney
***"Plump Lump Vs. Black Waack" (16) (Fat Fury)
Story: Richard Hughes Art: Ogden Whitney
"Ticklepuss Rides Again" (9)
Story: Richard Hughes Art: Ogden Whitney
FILLER: preview (1) Hughes/Whitney; letters (2)



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12, September 1965 Cover: Ogden Whitney
Fat Fury "Good Gosh, the Gorilla" (16)
Story: Richard Hughes Art: Ogden Whitney
"Pincus Popnecker, Private Eye" (10)
Story: Richard Roseberg/Richard Hughes
Art: Ogden Whitney
FILLER: letters (2)

14, January 1966 Cover: Ogden Whitney
**"Gangway For the Three Musketeers" (14)
(Fat Fury with Nemesis and Magicman)
Story: Richard Hughes Art: Ogden Whitney
"Herbie Claus Is Coming to Town" (12)
Story: Richard Hughes Art: Ogden Whitney
FILLER: letters (2)

16, March 1966 Cover: Ogden Whitney
**"Don't Mess Around With the Fat Fury" (16)
Story: Richard Hughes Art: Ogden Whitney
"It's Love, Lover" (9)
Story: Richard Hughes Art: Ogden Whitney
FILLER: letters (2)

18, July 1966 Cover: Kurt Schaffenberger
**"Calling All Cars! Bring In Fat Fury" (13)
Story: Richard Hughes Art: Ogden Whitney
"Clear the Road For Skinny" (13)
Story: Richard Hughes Art: Ogden Whitney
FILLER: letters (2)

20, September 1966 Cover: Kurt Schaffenberger
**"Pass a Piece of Pizza, Please" (14) (Fat Fury)
Story: Richard Hughes Art: Ogden Whitney
"Adventure at the Center of the Earth" (12)
Story: Richard Hughes Art: Ogden Whitney
FILLER: letters (2)

22, January 1967 Cover: Kurt Schaffenberger
**"Just Like Magic" (15) (Fat Fury)
Story: Richard Hughes Art: Ogden Whitney

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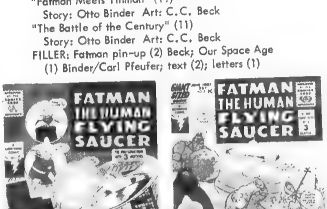
"Almost a King" (11)
Story: Richard Hughes Art: Ogden Whitney
FILLER: letters (2)

LIGHTNING/MILSON

The Milson venture into the comics business was short-lived, lasting only six months in 1967. The publisher was former Fawcett editor Will Lieberson; the editor was Wendall Crowley, another former Fawcett editor. Not much else to say, except that starting so late in the boom era seemed to be what doomed the venture.

FATMAN, THE HUMAN FLYING SAUCER

1, April 1967 Cover: C.C. Beck
Title page (1) C.C. Beck
**"Introducing...Fatman the Human Flying Saucer" (11)
Story: Otto Binder Art: C.C. Beck
"The Saucerer's Science Sorcery" (7)
Story: Otto Binder Art: C.C. Beck
"Anti-Man, Enemy of Mankind" (9)
Story: Otto Binder Art: C.C. Beck
"Fatman Meets Tinman" (11)
Story: Otto Binder Art: C.C. Beck
"The Battle of the Century" (11)
Story: Otto Binder Art: C.C. Beck
FILLER: Fatman pin-up (2) Beck; Our Space Age (1) Binder/Carl Pfeufer; text (2); letters (1)



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2, June 1967 Cover: C.C. Beck
**"Fatman's Saucer Trouble" (2: "The Mad Martian's Mental Menaces"; 3: "Mystery of the Moon Witch"; 4: "The Underground Gnome Strikes"; 5: "Patchwork Man--Champion of Evil") (49)
Story: Otto Binder Art: C.C. Beck
FILLER: Pin-up of Fatman and foes (2) C.C. Beck; text (4); Our Space Age (2) Binder/Carl Pfeufer

3, August-September 1967 Cover: C.C. Beck
**"Fatman the Human Flying Saucer Fights S.A.T.A.N." (1: "Evil Eye Kills"; 2: "Electronic Evils"; 3: "Chess Game of Death") (27)
"Fatman Meets the Impractical Joker" (8)
Story: Otto Binder Art: C.C. Beck
"Fatman Meets Guess Whom?" (12)
Story: Otto Binder Art: C.C. Beck
"The Orphan UFOlet" (7)
Story: Otto Binder Art: C.C. Beck
FILLER: In Our Time (1) Gretter; Our Space Age (1) Binder/Pfeufer; Pin-up of Fatman (2) C.C. Beck; text (5)

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SUPER GREEN BERET

1, April 1967 Cover: Carl Pfeufer
"The Curtain Rises" (10)
Art: Carl Pfeufer
"Rebel Rat-Hole" (10)
Art: Carl Pfeufer
"White Magic in The Black Forest" (9)
Art: Carl Pfeufer
Flying Musketeers "Give Me a Little Man Anytime" (10) Art: Wayne Marston
"Sorcery Against Saboteurs" (10)
Art: Carl Pfeufer
FILLER: True Combat Action (2) ?; Super Green Beret pin-up (2) Pfeufer; Headgear a la Mode (2) William Dolan; text (1)

2, June 1967 Cover: Carl Pfeufer
**"The Lion God of Mokuru" (10)
Art: Carl Pfeufer
Flying Musketeers "A Twice Told Tale" (12)
Art: Wayne Marston
"Dawn of American Freedom" (11)
Art: Carl Pfeufer
"Frank Luke, the Arizona Balloon Buster" (7)
Art: Sam Kweskin ? (non-Super Green Beret)
"Ambush" (11)
Art: Carl Pfeufer
FILLER: Military Patches (1) ?; Flying Musketeers pin-up (2) Wayne Marston; text (2)

MF

MF Enterprises stood for the publisher's name: Myron Fass. Fass had published (and continued to do so when the four-color comics line failed) a line of black-and-white reprints using pre-Code horror comics reprints and some cheaply-produced new material. The editor of those magazines was Carl Burgos, and as he is credited with creation of the new Captain Marvel as well as having his style very evident in every CAPTAIN MARVEL story printed (one need only compare it to contemporary work he did at Marvel), and one may assume he edited these books. The writing credits may well be psudeonymic.

CAPTAIN MARVEL

1, April 1966 Cover: Carl Burgos/Leon Francho
"Introducing the All-New Captain Marvel" (9)
Story: Roger Elwood Art: Carl Burgos/Leon Francho
"The Invisible Aliens" (15)
Art: Carl Burgos/Leon Francho
**"The Blue Men of Venus" (16)
Art: Carl Burgos/Leon Francho
FILLER: none

2, June 1966 Cover: Carl Burgos/Leon Francho
"Captain Marvel Takes a 'Trip-in-Time'" (1: "The Past"; 2: "The Future") (20)
Art: Carl Burgos/Leon Francho
"Who Put Out the Lights?" (12)
Art: Carl Burgos/Leon Francho
"Captain Marvel Meets Atom-Jaw" (8)
Art: Carl Burgos/Leon Francho
FILLER: none

3, September 1966 Cover: Carl Burgos/Carl Hubbell
**"Captain Marvel Vs. the Bat" (11)
Story: Carl Hubbell Art: Carl Burgos/Carl Hubbell
"Captain Marvel and the Mr. Brilliant Incident" (5)
Art: Carl Burgos/Leon Francho
"Captain Marvel and the Vapor Man" (7)
Art: Carl Burgos/Carl Hubbell
"Captain Marvel and Dr. Darkness' (10)
Art: Carl Burgos/Carl Hubbell
"Captain Marvel and Colonel Cold" (7)
Art: Carl Burgos/Leon Francho
FILLER: none

4, November 1966 Cover: Carl Burgos/Carl Hubbell
**"Captain Marvel and Tinyman" (2: "Tinyman Goes to College"; 3: "Tinyman, Assistant D.A."; 4: "The Ray Strikes Back") (40)
Story: Leo August Art: Carl Burgos/Carl Hubbell (Chapters 1 & 2); Carl Burgos/Leon Francho (3 & 4)
FILLER: none

CAPTAIN MARVEL PRESENTS THE TERRIBLE 5

1, August 1966 Cover: Carl Burgos/Leon Francho
**"Captain Marvel Presents Prof. Doom and His Organization B.I.R.D." (11)
Story: Bob Lamont Art: Carl Burgos/Carl Hubbell
'The Return of Atom-Jaw" (2: "Dr. Fate and the Missing Hand") (16)

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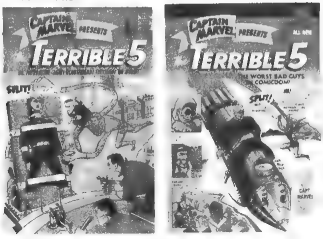
Art (Chapter 1): Carl Burgos/Carl Hubbell
Art (Chapter 2): Carl Burgos/Leon Francho
"Elasticman and Tinyman" (2: "Elasticman Becomes James Goode") (13)
Art: Carl Burgos/Carl Hubbell
FILLER: none



Volume 2 (Formerly CAPTAIN MARVEL)
5, September 1967 Cover: Carl Burgos/Carl Hubbell
"Captain Marvel Meets the Destroyer" (8)
Art: Carl Burgos/Carl Hubbell
"Captain Marvel and the Volcano People" (10)
Art: Carl Burgos/Carl Hubbell
"Tarzac--Friend or Foe?" (9)
Art: Carl Burgos/Leon Francho
"Captain Marvel and the Ghost Patrol" (7)
Art: Carl Burgos/Leon Francho
"The Ray Returns" (6)
Art: Carl Burgos/Leon Francho
FILLER: none

DELL

The Dell Publishing Co. began producing their own material in late 1961 and by the end of 1962 was publishing solely in-house-produced stories. The publisher was George T. Delacorte, Jr., and the editors were Helen Meyer (who later became president), and Don Arneson, who took over circa 1966-67.

NUKLA

1, October-December 1965 Cover: Sal Trapani
**"The Origin of Nukla" (2: "The Power of Nukla"; 3: "Nukla Meets the Evil Prince"; 4: "Doomsday ...Minus 2 Minutes") (32)
Art: Sal Trapani
FILLER: The U-2 (1) Sal Trapani

2, March 1966 Cover: Dick Giordano/Sal Trapani
**"Nukla Meets the Man in the Moon" (2: "The City in Space"; 3: "The Fall of Baron von Zee") (32)
Art: Dick Giordano/Sal Trapani
FILLER: none

3, June 1966 Cover: Sal Trapani
**"Captain Whale" (2: "Call the Killers"; 3: "A Madman's End!") (31)
Art: Dick Giordano/Sal Trapani
FILLER: none

4, September 1966 Cover: Steve Ditko/Sal Trapani
**"Terror on the Moon" (2: "Polar Danger"; "Tiro's Madness": 3) (31 1/2)
Art: Steve Ditko/Sal Trapani
FILLER: To the Moon (1) and Far North (1) Trapani

FRANKENSTEIN

2, September 1966 Cover: Tony Tallarico
**"Frankenstein" (2: "The Rebirth of Frankenstein"; 3: "The Reward") (31 1/2)
Art: Tony Tallarico
FILLER: none

3, December 1966 Cover: Tony Tallarico
**"The Trap" (31)
Art: Tony Tallarico
FILLER: Precious Stones (1) Tallarico

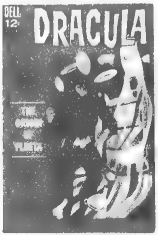
4, March 1967 Cover: Tony Tallarico
**"The Return of Mr. Freek" (16)
Art: Tony Tallarico
"Silence Is Golden" (9)
Art: Tony Tallarico
"Trouble Comes in Threes" (5 1/2)
Art: Tony Tallarico
FILLER: none

DRACULA

2, November 1966 Cover: Tony Tallarico
**"The Origin of Dracula" (2: "The Peace Conference"; 3: "Dracula's Pledge") (32)
Art: Tony Tallarico
FILLER: pin-ups (2) Tony Tallarico

3, February 1966 Cover: Tony Tallarico
**"Dracula Meets the Master of the Sky" (2: "The Sky Fleet"; 3: "The Rain of Terror") (32)
Art: Tony Tallarico
FILLER: fact page (1) Tallarico

4, March 1967 Cover: Tony Tallarico
**"Dracula in America" (1: "The Secret Cave"; 2: "The Origin of Fleeta"; 3: "Dracula Finds His Specialty") (31 1/2)
Art: Tony Tallarico
FILLER: none



6, July 1972 Cover: Tony Tallarico REPRINT of #2
Contents identical to #2
FILLER: none

7, October 1972 Cover: Tony Tallarico REPRINT of #3.
Contents identical to #3
FILLER: none

8, July 1972 Cover: Tony Tallarico REPRINT of #4
Contents identical to #4
FILLER: none

WEREWOLF

1, December 1966 Cover: Tony Tallarico
***Trial By Nature" (2: "Assignment Top Secret"; 3: "The First Howl") (31)
Art: Tony Tallarico
FILLER: Fabled Wolves (1) Sam Glanzman

2, March 1967 Cover: Tony Tallarico
***The Call of the Sea" (2: "Secret Mission"; 3: "The Chinese Water Devils"; 4: "Strange Reunion at Sea") (32)
Art: Tony Tallarico
FILLER: none

3, April 1967 Cover: Tony Tallarico
**"Jump to Danger" (16)
Art: Tony Tallarico
"The Day the World Almost Ended" (12)
Art: Tony Tallarico
Origin recap (4)
Art: Tony Tallarico
FILLER: none

SUPER HEROES

1, January 1967 Cover: Sal Trapani
***The Origin of the Fab Four" (2:"The Nuclear Power Pirate"; "A Monster With a Heart": 3) (31) Art: Sal Trapani
FILLER: none

2, April 1967 Cover: Sal Trapani
***"The Clowns" (14)
Art: Sal Trapani
"Nutt's Revenge" (11)
Art: Sal Trapani
"Enslaved" (6 1/2)
Art: Sal Trapani
FILLER: none

3, May 1967 Cover: Sal Trapani
***"Super Heroes Meet Coal Man" (16)
Art: Sal Trapani
"The Mad Magician" (8)
Art: Sal Trapani
"Nepto On the Reef" (8)
Art: Sal Trapani

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FILLER: none

4, June 1967 Cover: Sal Trapani
"The Hypno Trap" (8)
Art: Sal Trapani
**"Metamorphosis" (8)
Art: Sal Trapani
"Meet Mr. Mod" (2: "Endsville") (16)
Art: Sal Trapani
FILLER: none

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NEUTRO

1, January 1967 Cover: Jack Sparling
**"Mysterious Flying Saucers" (2: "The Birth of Neutro"; 3: "Captured By 777") (31)
Art: Jack Sparling
FILLER: Flying Saucers (1) Jack Sparling

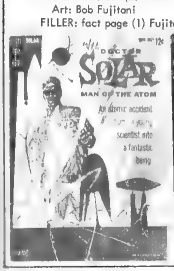
GOLD KEY

Gold Key published their first super-hero comic in their first month of existence as a separate entity from Dell, after not having done any super-heroes (excepting licensed characters) since the early '40s. The super-hero comics included in this listing have been restricted to those discussed in Lou's article plus that first super-hero, Dr. Solar. (Frankly, we're too chicken to tackle MAGNUS, et al.) They were all edited in GK's east-coast offices, probably by Marquis M. Morse (through 1967), Richard Eiger and Matthew Murphy.

DR. SOLAR was probably written chiefly by Paul S. Newman after #5, though it is known that Dick Wood and Marshall McClintock also wrote scripts for the book. Covers were painted by J.P. Sternberg and George Wilson.

DOCTOR SOLAR, MAN OF THE ATOM

1, October 1962 Cover: Richard Powers (painting)
**"Solar's Secret" (2: "An Atomic Inferno") (32)
Art: Bob Fujitani
FILLER: fact page (1) Fujitani



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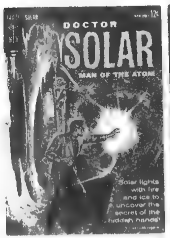
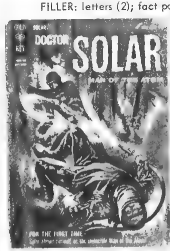
2, December 1962 Cover: Richard Powers (painting)
**"The Remote-Control Traitor" (16)
Art: Bob Fujitani
Professor Harbinger "The Melting Point" (4)
Art: Mel Crawford
"The Night of the Volcano" (11)
Art: Bob Fujitani
FILLER: contents (1); fact (1) Fujitani; text (1)

3, March 1963 Cover: ?
**"The Hidden Hands" (16)
Art: Bob Fujitani
Professor Harbinger "Seeds of Trouble" (4)
Art: Mel Crawford
"Solar's Deadly Double" (11)
Art: Bob Fujitani
FILLER: fact (2) ?; text (1)



4, June 1963 Covers: ?
"The Deadly Sea" (14)
Art: Bob Fujitani
Professor Harbinger "The New Atlantis" (4)
Art: Mel Crawford
**"The Treacherous Trap" (13)
Art: Bob Fujitani
FILLER: letters (1); fact (2) ?

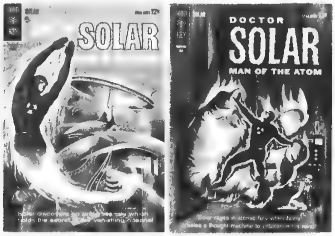
5, September 1963 Cover: ? (Solar in costume)
"The Crystallized Killers" (14)
Art: Bob Fujitani Story: Paul S. Newman
Professor Harbinger "Teleportation" (4)
Art: Mel Crawford
**"The New Man of the Atom" (12)
Art: Bob Fujitani Story: Paul S. Newman
FILLER: letters (2); fact pages (2) ?



6, November 1963 Cover: ?
**"The Imposter" (14)
Art: Frank Bolle

"The Power of Light" (4)
Art: Mel Crawford
"Android Against the Atom" (Part 2) (12)
Art: Frank Bolle
FILLER: letters (2); fact (2) ?

7, March 1964 Cover: ?
**"Vanishing Oceans" (14)
Art: Frank Bolle
Professor Harbinger "Satellite Sweeper" (4)
Art: Mel Crawford
"The Guided Comet" (14)
Art: Frank Bolle
FILLER: letters (2); facts (2) ?



8, July 1964 Cover: ?
**"The Thought Controller" (16)
Art: Frank Bolle
Professor Harbinger "Magic Fuel" (4)
Art: Mel Crawford
"The Final Challenge" (Part 2) (10)
Art: Frank Bolle
FILLER: letters (2); facts (2) ?

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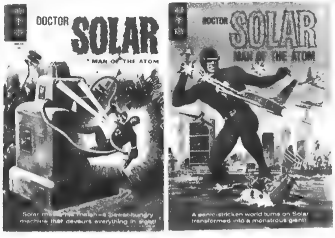
9, October 1964 Cover: ?
***Transivac the Energy-Consuming Computer" (2:
"The Enemy Within") (26)
Art: Frank Bolle
Professor Harbinger "The Robot Spaceman" (4)
Art: Mel Crawford
FILLER: letters (2); facts (2) ?



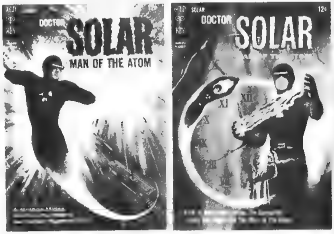
10, January 1965 Cover: ?
**"The Sun Giant" (26)
Art: Frank Bolle
Professor Harbinger "Mystery Signals From Space" (4)
Art: Mel Crawford
FILLER: letters (2); fact (1) ?

11, March 1965 Cover: ?
**"The Day Solar Died" (26)
Art: Frank Bolle
Professor Harbinger "The Shimmering Earth" (3 1/2)
Art: Mel Crawford
FILLER: letters (2)

12, May 1965 Cover: ?
**"The Mystery of the Vanishing Silver" (26)
Art: Frank Bolle
Professor Harbinger "Fish People of Tomorrow" (4)
Art: Mel Crawford
FILLER: letters (2); facts (2) ?, Joe Certa

13, July 1965 Cover: ?
**"The Meteor From 100 Million B.C." (25)
Art: Frank Bolle
Professor Harbinger "The Raptures of Space" (4)
Art: Mel Crwaford
FILLER: letters (1); facts (2) ?, Joe Certa

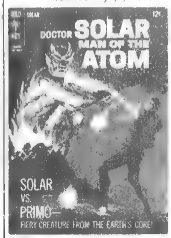
14, September 1965 Cover: ?
**"Solar's Midas Touch" (24)
Art: Frank Bolle
Professor Harbinger "The Angry Waves" (4)
Art: Mel Crawford
FILLER: letters (1)

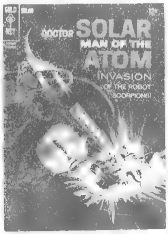


15, December 1965 Cover: ?
**"Doomsday Minus One Minute" (24)
Art: Frank Bolle
Professor Harbinger "Animal Survival" (4)
Art: Winslow Mortimer
FILLER: letters (1)

16, June 1966 Cover: ?
**"The War of the Suns" (24)
Art: Frank Bolle
Professor Harbinger "Mysteries of Light" (4)
Art: Winslow Mortimer
FILLER: Secrets of Atom Valley "Birth of a Death Ray" (1) and "Security Guard" (1) Frank Bolle; letters (1); facts (1) Bolle

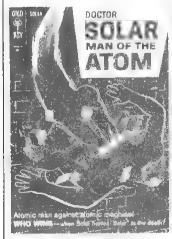
17, September 1965 Cover: ?
**"The Fatal Foe" (1: "The Monster Attacks"; 2: "Duel to Disintegration") (24)
Art: Frank Bolle
Professor Harbinger "Cold Facts" (4)
Art: Winslow Mortimer
FILLER: letters (1); Solar facts (3) Bolle; Secrets of Atom Valley (1) "...Her Two Mile 'Gun'" Bolle

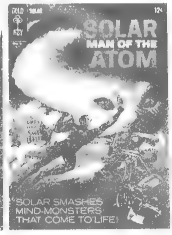




18, December 1966 Cover: ?
**"The Mind Master"(27)
Art: Frank Bolle
Professor Harbinger "Invasion of the Crocodiles" (4)
Art: Winslow Mortimer
FILLER: letters (1); Solar facts (1) Bolle

19, April 1967 Cover: ?
**"Solar Vs. Solar" (2: "Only One Shall Survive") (21)
Art: Frank Bolle
Professor Harbinger "Pressure" (4)
Art: Winslow Mortimer
FILLER: letters (1); Solar facts (1) Bolle

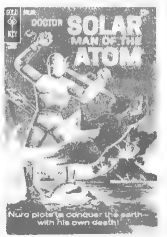


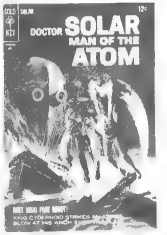


20, July 1967 Cover: ?
**"Atomic Nightmares" (21)
Art: Alden McWilliams
Professor Harbinger "Amazing Humans" (4)
Art: Winslow Mortimer
FILLER: letters (1); Solar facts (2) Frank Bolle

21, October 1967 Cover: ?
**"Challenge From Outer Space" (21)
Art: Alden McWilliams
Professor Harbinger "Giant Icebergs' (4)
Art: Winslow Mortimer
FILLER: letters (1)

22, January 1968 Cover: ?
**"The Two Lives of Nura or the Birth of King Cybernoid" (2: "The Strange Death of Nura") (21)
Art: Alden McWilliams
Professor Harbinger "The Time Spiral" (4)
Art: Winslow Mortimer
FILLER: Solar facts (2) McWilliams





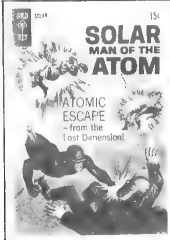
23, April 1968 Cover: ?
**"King Cybernoid Strikes" (21)
Art: Alden McWilliams
Professor Harbinger "The World of Fun" (4)
Art: Winslow Mortimer
FILLER: letters (1)

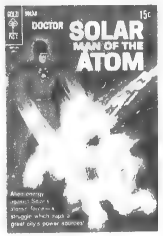
24, July 1968 Cover: ?
**"The Deadly Trio" (21)
Art: Ernie Colon
Professor Harbinger "Caterpillar Cutups' (4)
Art: Winslow Mortimer
FILLER: letters (1)

25, October 1968 Cover: ?
**"The Lost Dimension" (21)
Art: Ernie Colon
Professor Harbinger "The Breathless World" (4)
Art: Winslow Mortimer
FILLER: letters (1)

26, January 1969 Cover: ?
**"When Dimensions Collide" (21)
Art: Ernie Colon
Professor Herbinger "Dangerous Aliens" (4)
Art: Winslow Mortimer
FILLER: text (1)

27, April 1969 Cover: ?
**"The Ladder to Mars" (1: "The Mystery Message'; 2: "Battle of the Electronic Fighters") (21)
Art: Jose Delbo
Professor Harbinger "The Magnet We Live On" (4)
Art: Winslow Mortimer



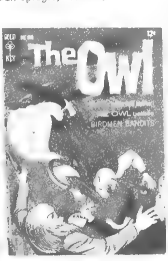


FILLER: letters (1)

28, April 1981 Cover: Jose Delbo
***"The Dome of Mystery" (1: "The Movable Fortress"; 2: "An Army of Molecules") (21)
Art: Jose Delbo (an inventory story)
FILLER: A Day at the Man of the Atom's Secret Training Grounds (1) Al McWilliams

29, October 1981 Cover: Dan Spiegle; Frank Bolle
***Li'Rae" (22)
Story: Roger McKenzie Art: Dan Spiegle
Magnus, Robot Fighter "The Steel-Smashing Return of Magnus, Robot Fighter" (10)
Story: Roger McKenzie Art: Frank Bolle
FILLER: none

30, February 1982 Cover: Dan Spiegle; Frank Bolle
***Inferno" (22)

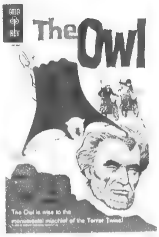


Story: Roger McKenzie Art: Dan Spiegle
Magnus, Robot Fighter "Where Angels Fear..." (10)
Story: Roger McKenzie Art: Frank Bolle
FILLER: none

THE OWL

1, April 1967 Cover: Tom Gill
**"The Attack of the Diabolical Birdmen" (1: "The Vulture That Walked Like a Man"; 2: "The Talons of the Birdman Bandits") (26)
Story: Jerry Siegel Art: Tom Gill
FILLER: Owl feature pages (2) Siegel/Gill

2, April 1968 Cover: Tom Gill
**"The Terror Twins" (1: "The Weird Weapons of the Skull-Faced Duo"; 2: "The Colossal Crime of the Bizarre Brothers") (26)
Story: Jerry Siegel Art: Tom Gill
FILLER: none



TIGER GIRL

1, September 1968 Cover: Jack Sparling
***"Tiger Girl Combats Wolf Hound" (1: "The Cunning Trap of the Wolf Hound"; 2: "When the Pussy Cat Pounces--Watch Out") (26)
Story: Jerry Siegel Art: Jack Sparling
FILLER: none

WHAM-O

One of the all-time short forays into comics was made by Wham-O Manufacturing Co. The creative personnel was headed by editor Bill McIntyre, story editor Don Peters, Faculty Adviser (whatever that means) Ward Kimball, art director Del Potter and editorial assistant Dee Landon. The editorial office was in San Gabriel, California, and most of the talent is therefore not mainstream New York comic-book people (though there were exceptions). The book measured 21" x 14" and therefore each page of the book was roughly equivalent to four pages of a regular comic. Corrections are welcome.

WHAM-O GIANT COMICS

1, April 1967 Cover: W.T. Vinson (wraparound)
"Radian" (3)
Story/art: Wallace Wood
"Tor and the Man From Aeons" (2)
Art: Lou Fine
"The Young Eagles" (3)
Art: Andre LeBlanc ?
"Experiment in Shock" (2)
Art: Steffenagan (sp?)

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ST Pocket Checklist

May 1982

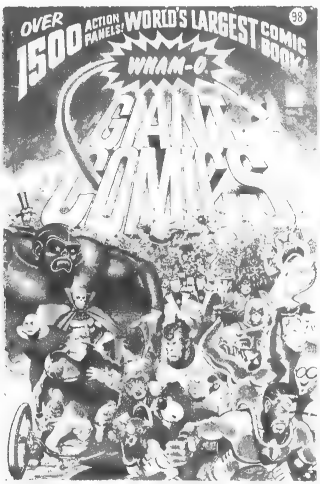
Note: Books marked "*" are published for direct sales and subscriptions only.

- ☐ HEAVY METAL #63 [V6#3]
- ☐ NATIONAL LAMPOON #147 [V12#4?]
- ☐ *STARSLAYER #4
- ☐ ATTACK #36
- ☐ CHARLTON BULLSEYE #9
- ☐ FIGHTIN' MARINES #164
- ☐ GHOST MANOR #64
- ☐ GUNFIGHTERS #74
- ☐ HAUNTED #63
- ☐ SCARY TALES #34
- ☐ SOAP OPERA ROMANCES #2
- ☐ THE AMAZING SPIDER-MAN #231
- ☐ THE AVENGERS #222
- ☐ BIZARRE ADVENTURES #32
- ☐ CAPTAIN AMERICA #272
- ☐ CONAN THE BARBARIAN #137
- ☐ CRAZY MAGAZINE #88
- ☐ DAREDEVIL #185
- ☐ DAZZLER #18
- ☐ THE DEFENDERS #110
- ☐ DENNIS THE MENACE #10
- ☐ DENNIS THE MENACE COMICS DIGEST #3
- ☐ DOCTOR STRANGE #54
- ☐ FANTASTIC FOUR #245
- ☐ GHOST RIDER #71
- ☐ G.I. JOE #3
- ☐ THE INCREDIBLE HULK #274
- ☐ IRON MAN #161
- ☐ *KA-ZAR THE SAVAGE #17
- ☐ *MARVEL GRAPHIC NOVEL #2 [Elric]
- ☐ MARVEL PAPERBACK #7 [Fantastic Four]
- ☐ MARVEL PAPERBACK #8 [Conan the Movie]
- ☐ MARVEL PAPERBACK #9 [Star Wars II]
- ☐ MARVEL PAPERBACK #10 [Captain America]
- ☐ MARVEL SUPER-HERO CONTEST OF CHAMPIONS #3
- ☐ MARVEL SUPER SPECIAL #21 [Conan the Movie]
- ☐ MARVEL TALES STARRING SPIDER-MAN #142
- ☐ MARVEL TEAM-UP #120
- ☐ MARVEL TWO-IN-ONE #90
- ☐ MASTER OF KUNG FU #115
- ☐ *MICRONAUTS #44
- ☐ *MOON KNIGHT #22
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #69
- ☐ POWER MAN AND IRON FIST #84
- ☐ ROM #33
- ☐ THE SAVAGE SWORD OF CONAN #78
- ☐ SPIDER-WOMAN #45
- ☐ STAR WARS #62
- ☐ TEAM AMERICA #3
- ☐ THOR #322
- ☐ THE UNCANNY X-MEN #160
- ☐ THE VERY BEST OF DENNIS THE MENACE DIGEST #3

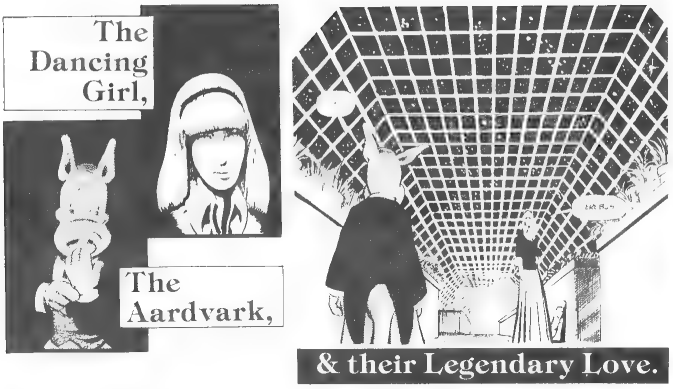
WHAT IF? [Humor]

- ☐ ACTION COMICS #534
- ☐ ALL-STAR SQUADRON #12
- ☐ ARAK/SON OF THUNDER #12
- ☐ BATMAN #350
- ☐ THE BEST OF DC #27 [Superman]
- ☐ THE BRAVE AND THE BOLD #189
- ☐ CAPTAIN CARROT AND HIS AMAZING ZOO CREW! #6
- ☐ DC COMICS PRESENTS #48
- ☐ DC SPECIAL BLUE-RIBBON DIGEST #24
- ☐ [House of Mystery]
- ☐ DETECTIVE COMICS #517
- ☐ THE FLASH #312
- ☐ THE FURY OF FIRESTORM #3
- ☐ G.I. COMBAT #244
- ☐ GREEN LANTERN #155
- ☐ HOUSE OF MYSTERY #307
- ☐ JONAH HEX #63
- ☐ JUSTICE LEAGUE OF AMERICA #205
- ☐ THE LEGION OF SUPER-HEROES #290
- ☐ THE LEGION OF SUPER-HEROES ANNUAL #1
- ☐ THE NEW ADVENTURES OF SUPERBOY #32
- ☐ THE NEW TEEN TITANS #22
- ☐ THE NIGHT FORCE #1
- ☐ SAGA OF THE SWAMP THING #4
- ☐ SGT. ROCK #367
- ☐ SUPERMAN #374
- ☐ THE SUPERMAN FAMILY #221
- ☐ TALES OF THE NEW TEEN TITANS #3
- ☐ UNKNOWN SOLDIER #266
- ☐ WARLORD #60
- ☐ WEIRD WAR TALES #114
- ☐ WONDER WOMAN #294
- ☐ WORLD'S FINEST COMICS #282

"Mark of the Sun" (2 1/2)
Art: Mike Arens
'Unexplored" (1/2)
Art: Dennis Ellefson

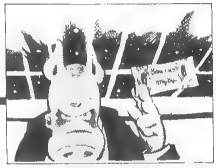


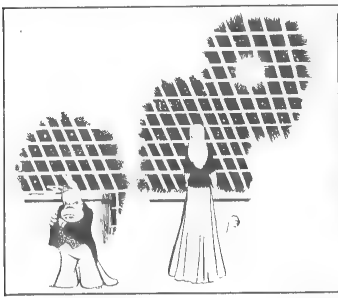
"Kaleidoscope of Fear" (2)
Art: Ernie Colon ?
"Galaxo the Cosmic Agent" (3)
Art: Marvin Stein ?
"The Unhumans" (2)
Art: John Ushler
"Stellar Apes" (2)
Art: Dennis Ellefson
"The Edge of Time" (3)
Art: Sururi Gumen ?
"Goody Bumpkin" (2)
Story/art: Wallace Wood
"Captain Valoren" (2)
Art: Dave Stevens ???
"The Wooden Sword" (3)
Art: George Wilhelms ??
"The Diary of Ty Locke" (2 1/2)
Art: Warren Tufts
"Super Sibling and His Magic Chokes" (1)
Art: W.T. Vinson
"Klunker the Misfit Monster, Fugitive From a Scrap Pile" (1)
Art: Willie Ito
"Clydel King of the Jungle" (1)
Art: Shean
"Wham-O Fun Factory" (1)
Art: Virgil Partch
"Bridget and her little brother Newton the Nuisance" (1) Story/art: John Stanley
'The Adventures of Melvin the Magician" (1)
Art: ?
"Wild Earth Child" (1)
Art: Dennis Ellefson
"A Helping Handsome" (1)
Art: Ned.
Flabby and Gabby "Tree's a Crowd" (2/3)
Story/art: Ward Kimball ?
FILLER: miscellaneous jokes, puzzles, etc. (3 1/2) various reprints of magazine and newspaper jokes; fact pages (2) ?



Unaffected by Time.

...but **money**?!





CEREBUS no 36

HIGH NO OTHER COMIC

By Dave Sim

Published by **Aardvark-Vanaheim**

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[Continued from page 8]

DISNEY'S FIRST DREAM SOLD. The birthplace of Mickey Mouse, an old garage at 4406 Kingswell in Hollywood where Walt Disney began his billion dollar animation empire was sold to the highest bidder at a private auction March 19th. Proceeds from the garage sale (as well as a Disney memorabilia sale will go toward funding a HOLLYWOOD MUSEUM OF CHILDREN'S TELEVISION. The garage was owned by Paul Maher, currently employed by Walter Lantz Productions, who was forced to sell the garage because he owned the garage but not the property it was on.

NEWS, RUMORS, CLIPPINGS. Send all tha: good stuff (like Joe! Thingva'l and Jerry Beck do) to Jim Korkis, 707 West Doran, Glendale, California 91203.

TCR Mailboat

JERRY BAILS, 21101 E. 11 Mile Road, St. Clair Shores, Michigan 48081: Congratulations on your 200th issue! I wish you continued success. It remains the #1 source of information for me. I think you're doing an excellent job, considering the distance between Menomonee Falls and the two coasts where the action is.

[Thank you very much! In case anyone doesn't know, Dr. Bails is only the founder/original publisher of the magazine you hold in your hands, way back in 1961. That's only one of the reasons we have to thank you, Jerry, the other being your WHO'S WHO OF AMERICAN COMIC BOOKS, which we use constantly and have put to especially good use for the recent indexing of the '60s super-hero comics! Please tell us what the current prices are for the set of four volumes so we can let everyone who would like to have the knowledge we have at their fingertips can order them for themselves! MT]

LOU MOUGIN, 826 1/2 Plum, Graham, Texas 76046: Needless to say, I was very pleased by the treatment given my articles in the latest TCR. I also enjoyed the indexes that accompanied them, and I have a few corrections, to wit:

I believe a lot of that BLACK CAT stuff was unpublished inventory material, or so I've heard. Exactly which stories I can't say.

"Super Surplus" (UNEARTHLY SPECTACULARS #2), "The Saucerer" (UNEARTHLY #3), "My Pal, Alien" (THRILL-O-RAMA #3), "The Man From SRAM" (JIGSAW #2), Robolink (SPYMAN #2), "Campy Champ" (SPYMAN

#3) and something called "Unmighty Boy," which apparently exists only in the Harvey inventory, were all scripted by Otto Binder (see Steranko's HISTORY OF THE COMICS, Volume 2, page 12). He also wrote some, possibly all of the SPYMAN, MAGICMASTER, PIRANA, B-MAN and JIGSAW stories --possibly in conjunction with Steranko --and some of the new efforts of the Three Rocketeers and the Man in Black Called Fate (page 13).

In FIGHTING AMERICAN #1 (1966), "Peter Piper's Red Vipers" was from the original FIGHTING AMERICAN #1 under the title of "Break the Spy Ring." "Duel to the Finish Line" was also from FA #1, and the "League of Handsome Devils" appeared in FA #2. "Round Robin," "Roman Scoundrels," and "The Secret of Yafata's Moustache" were all unpublished inventory stuff.

FLY #18's second story was "Horse of Horrors," not "House." #22's third story was "The Comet Monster," not "Master," and "The Test-Tube Flies" was the cover story of #17.

Backtracking to SPYMAN #1, I think "Eye Spy" was the work of cartoonist Jeff Keane.

In PEP, one of the two missing FLY GIRL stories (from either #153 or #156) was entitled "Fly Girl's Night Off" and was by John Giunta. Read this when I was a kid in a doctor's office.

Re: ARCHIE'S SUPER HERO SPECIAL: "The PH Factor" is from LIFE WITH ARCHIE #46, "The Plight of the Bumblebee" is from REGGIE AND ME #19, Superteen in "It All Began... (8), which you omitted, is from BETTY AND ME #3, and "Superteen Strikes Again" in #2 is also from BETTY AND ME #3. Anybody know where the others are from?

By all means, let's start a letter-writing campaign to get those Harvey inventory stories featuring Jigsaw, Pirana, Fighting American and the like into print! Give us the address and we'll bring Harvey to its knees!

(P.S. Really enjoyed Abram's cover, even though the Comet's costume is colored green and orange, not blue!)

[Harvey's current address is: HARVEY WORLD FAMOUS COMICS, 888 Seventh Avenue, New York, New York 10019. The editor is Sid Jacobson, though I don't know if he would be the one to write.

Might as well try to explain what happened to the cover last time. With #198 we began to do the covers in grey paint on acetate instead of separating with zip-a-tone, and we're still experimenting. One problem is that we're vulnerable to faulty exposure on the part of the camera, which is what happened on the Comet; there's yellow under the blue, but it's too light to show up (the other shades of green around it had darker yellow in them). The same problem sabotaged the second figure from the left on the front cover, who is supposed to be the Shadow--as well as paint flaking off, which you can see quite plainly on Magicman. This was all made especially frustrating by the fact that the entire thing was put on plates so out of register that no copies came off the press in the correct position. (I'd also like to make mention that two figures, who might look a bit out of place, were added by me to Paul's original drawing to fill what I felt was a large void; I was also responsible for transforming some of the tinier figures from silhouettes to recognizable characters. If they didn't turn out too well, blame me.) To identify the characters as promised last issue: Front Cover: (Top, from left) Tiger Girl, the Owl, Steel Sterling, Menthor, Tinman, No-Man; (bottom from left) the Jaguar, the Black Hood, the Shadow (miscolored), the Shield, Magicmaster (miscolored), Captain Atom, Judomaster, Nemesis, Magicman; Back Cover: (flying) Fly Man, the Raven, Fly-Girl, Owl Girl; (Top, from left) the Peacemaker, Super Green Beret, the Fox, Dr. Solar, Man of the Atom, Son of Vulcan, the Question, the Comet, Fatman, the Human Flying Saucer, Nightshade, Dynamo, Tiger Boy, B-Man, Spyman, Blue Beetle, Undersea Agent; (bottom, from left) Nukla, Lightning, Jack Quick Frost, the Fat Fury, Captain Marvel, Pirana, the Hangman, Mr. Justice, Thunderbolt, Helio, Mentalia, the Black Cat and Jigsaw. 47 of 'em! Thanks to Paul Abrams, who did a yeoman's job! MT]

JOHN BYRNE, Evanston, Illinois: I thought SUPERMAN- THE TV MOVIE was great, though perhaps not so great as it was in the theatre. That's not a contradiction, but let me explain.

First off, the addition of footage was most welcome, although the deletion of some other footage was annoying to about the same degree. Superman's aerial ballet with Lois was obviously diminished because (at least on my set) it came through as so dark as to be almost invisible. The cutting of baby Kal-El's nude scene was only to be expected, and the excising of Lois's mini-interview with Chief Dan George's clone was no great loss.

As to the added footage, most of the Kryptonian stuff was unnecessary, especially the peculiar scene with the cop (or whatever) racing through Kryp-

tonopolis only to have a building fall on him. The restoration of Kirk Alyn and Noel Neill was a nice touch, but the range in ages between Superman and Lois that is established by the scene is a trifle off. That would suggest that hotshot number-one reporter Lois might well be a tad shy of her twenty-first birthday when Clark first arrives at the Planet.

But! Once we got into the second night, I couldn't have asked for more. Some of the additional flying sequences were absolutely awesome, and one can only wonder at the studio mentalities that cut them in the first place. The additional scenes with Luthor and Company were fun, and the scene of the first missile dodging Superman was one I actually missed in the theatrical version. I mean, if the missile is heading from the region of the Grand Canyon towards Metropolis (read New York), how did Superman end up CHASING it?

In fact, there were only a few points with which I would be inclined to quibble: the addition of a musical score in the missile-into-space, dive-into-the-San Andreas for me diminished the power of the scene, and the HOLLYWOOD sign righting itself was just plain silly.

Most disturbing of all, however, was the addition of the sequence with the drought-plagued Indians getting water because of the destruction of the dam, water which Superman's subsequent reversal of time would have taken away.

All in all, I'd give SUPERMAN-THE TV MOVIE about three stars. The thing it conjured in my mind most, by the way, was the hope that the television debut of SUPERMAN II will somehow get snagged in a legal dispute with Richard Lester that will force the network to take out all his stuff and substitute the original Donner footage. Maybe then we'd have a movie worth watching more than once.

MRS. JOANNA P. FENTON, P.O. Box 325, Colma, CA 94014: I am a longtime reader, but a first-time writer. I have almost always bought TCR from a retail dealer or comics shop, or as a back issue from a friend, and I really enjoy TCR. It performs a very valuable service for us collectors with its listings of the month's new comics, and that is the main reason I buy it. Of course, I also like TCR Mailboat as well, because I like to see what other people are saying about different areas in collecting.

Unfortunately, some of the dealers and retail outlet owner/managers I talked to don't always carry TCR. They say it is hard at times to get them to sell, and when they do, they are late half the time. One shop in San Francisco has now stopped selling TCR because of this (I'm sure you know which one THAT is).

If it was just one or two places, I wouldn't be overly concerned about it, but what if this trend continues and others follow? Will it become next to impossible to buy TCR retail? I sure hope not. I don't know where the problem is at, whether it's in the shipping end, but I sure hope you can correct the problem before more of these people out here get upset and refuse to carry TCR anymore.

If things keep up like they are now, I may actually have to break down and buy a subscription, and I positively hate the way the Post Awful mangles most every magazine we get out here. My whole purpose in buying retail in the first place is to be assured of getting a decent copy with none of the pages ripped or covered with mailing labels and other things which detract from the simple beauty of TCR. I sincerely hope you can correct whatever is wrong, because I firmly believe that TCR SHOULD be available at the retail level.

There were a couple of other things on my mind as well, and there is no better time than the present to "air the dirty linen" about some people in fandom. I am not afraid to say names, either.

I am in total agreement with Bill Black's letter in TCR #193. There are too many people trying to take advantage of fans and collectors as it is now, without all of these so-called price guides and things trying to jack up the prices every year. When I first started seriously collecting in 1967, the "ultimate" at that time was still ACTION #1 for $100.00. FANTASTIC FOUR #1 could be obtained for a paltry $20. But being twelve years old at the time, even those prices were beyond what I could afford (not that I wanted ACTION #1 in the first place). Many of my comics were obtained for a nickle or dime from a second-hand shop, and I had complete runs of many Marvel and DC titles, not to mention my personal favorites, which were Archie series.

This brings me to an interesting point. Just how is the "value" of a comic determined in the first place? Certainly, the asking price of ACTION #1 is far beyond what most collectors could pay, or even afford. Does that mean that ACTION COMICS are superior to everything else? I don't think so. When Moron Mitch Mehedy paid $1,805 for ACTION #1 back in 1973, it set off shock waves that haven't died out yet. People didn't know that he owned three casinos in Las Vegas and could afford such tripe. We middle-class people couldn't afford something like that.

What really bothers me is the sudden new influx of speculators, buying in quantity. They buy cheap now, and hope to make big bucks a few years later. All these people trying to find a new type of tax shelter are buying comics for their personal IRAs, and it is most certainly not helping the rest of us.

Not long ago, I found out that a new comic, namely DAZZLER #1, was going to be sold only in the comics shops, and not on the newsstands. When November rolled around, I went everywhere trying to get just one copy for myself, as I collect "girl" comic books, and super-heroines. Many of the places I went to were sold out in the first day or two, and some even had the audacity to pull EVERY copy of DAZZLER #1 immediately, and not even tell them that month, but instead sell them as back-issues the next month (for more money, of course). After many pay-telephone calls, I finally located a place down the peninsula which still had some left, so I drove 35 miles down from San Francisco.

When I got there, there were only 10 copies out of the initial 300 left. I was admiring the cover when some guy pushed me aside and grabbed all 10 of the remaining 10 for himself. Do you think I was mad? You'd better believe it. All I wanted was ONE copy for myself. I never buy more than one because I hate to get duplicates. Sadly, I drove another 35 miles back, burning up five gallons of gas for nothing. I finally got a copy of DAZZLER #1 for the inflated price of $2.50.

Is this the kind of crap we are going to see in the near future? I sure as hell hope not. I can't see buying comics to make a profit off them, especially when one or two people can completely wipe out the entire inventory of a certain issue, and leave the rest of us running all over hell to try and find another. Ten years ago, you would have never heard of such a thing, but now it's becoming more and more common. It's getting harder to find THE X-MEN, CONAN and several other titles just for this reason.

And what about back issues? It has long been my belief, and the belief of others as well, that Mr. Overstreet has been taking kickbacks from the larger dealers to fix prices in his price guides. The WSA Program of a few years ago had the same belief, and he was under investigation with them for over six years, but nothing ever came of it that I know of.

Don't get me wrong. There are MANY dealers I respect because they do perform a valuable service to the comic-collecting public, and I'm not talking about them. I know in these times especially, with ever-increasing rent, electric, higher overhead all the way around, some of the smaller dealers are barely making it at all.

If I have difficulty in getting a particular issue, I don't mind paying a little more for it. The difference between what the comic cost new and what the dealer is selling it for is his operating expense. I can understand this. What I don't understand is how some dealers can be even higher than the PRICE GUIDE. Moondance in Southern California is a prime example of this. Their inflated rates make even Rogofsky look cheap in comparison.

It really makes me angry to think that after all these years it has come to this. The snotty new dealers are the worst. Just like Bill said, I do not collect comics just because they are mentioned in SEDUCTION OF THE INNOCENT. Nor do I collect them just because they are mentioned in PARADE OF PLEASURE, or any other such publication. I collect comics because they are FUN for me, and for no other reason. NOT for profit, NOT for investment, but because they are FUN.

And what are my favorites? BETTY AND VERONICA, JOSIE AND THE PUSSYCATS, WONDER WOMAN, SABRINA THE TEEN-AGE WITCH and BETTY AND ME in that order. Out of 746 titles I collect, these five are my favorites. They are not the most "valuable" comics in Overstreet's PRICE GUIDE, as you can tell, but I enjoy them because they are fun for me. Am I alone in this?

Here is a question for you to ponder. If BETTY AND VERONICA is so bad, as would be all the Archie Series comics, why then have the Archie Series comics lasted so many years? BETTY AND VERONICA is the second-longest running "girl" comic, just seven years newer than WONDER WOMAN. They have no super-powers (except when Betty was Super-Teen and Veronica was Cruelheart), or any other gimmicky thing like that. So why have they lasted so long, and outsold almost every other comic in recent years?

Impulsively, everybody will say "because a lot of young kids buy them." Not so. I am not a young kid myself, and neither are the mothers of young kids who buy them because they are a more pleasant alternative to the violence/nudity glut of recent years. Are there a lot of "closet" BETTY AND VERONICA readers? If this is true, it may be a statement about the quality of some comics being made today. Is it more realistic to see Betty shove a banana split into Veronica's face or to see the Spectre turn someone into glass and push him over to see him shatter all over the floor? Walking dead and other nasty things are supposed to be against what the Comics Code approves of. Neither is seeing the Huntress in various shades of undress.

I know it's sort of unusual to see a letter from a girl, since girls "don't

read comics," and even more unusual to see one from one who is married, or who is a mother, but if all the mothers who bought comics for one reason or another would get together, we might disprove that myth. "Black kids don't read comics either," I've heard. I don't agree with that, either.

In fact there are a lot of myths abounding in fandom, and even worse, believed by people who produce comics. I would guess that about 80% of the comics now made are aimed at ages ten through fifteen because most of the tripe I've seen trying to pass for comics are aimed at pre-adolescent teenagers, boys of course, just entering puberty. The nudity and sexually-implied scenes are no help, as they depict women and teen-age girls as being good for only one thing.

There are a few which overcome the stereotypes, but they are usually cancelled. The only comics I've ever seen which come close to reality are BETTY AND VERONICA and related titles. The older romance comics were fine, too, but we know where they all went to.

Of course, it was worse before the Code, with scenes of brutal bondage, humiliation, rape and sexually-implied sado-masochism. All the things that are hard-core pornography now. If this is true of the pre-Code comics, what will the Code comics someday evolve into? I don't even want to speculate on that.

What I'm trying to say after all this is that comics have changed over the years. They are no longer fun as they are no an investment, to some people at least. Fans have turned to speculating, and preying on other fans. The dealers are no help, and neither are the price guides. Inflation and over-priced junk in some bigger dealers' stores is abounding. The inaction and indifferent attitudes of the comics companies are no help. In short, it all may spell the end of the comic book as we know it.

Think that's a little hard to believe? Twenty years ago, I used to be a stamp and coin collector (I collected comics too, but not on the same scale I started in 1967), and the exact same thing happened then that is happening to comics now. Eventually, the bottom is going to fall out, and a lot of people are going to be stuck with 200 copies of DAZZLER #1 they'll be begging people to take off their hands.

We still have time to turn the situation around, though. This is what every one of us should do. Make a list of all the titles you collect, putting your #1 favorite first, second favorite next, and so on, until you run through your entire collection, cancelled titles included.

When you go to your favorite shop, buy the ones to complete your favorite collection first, but REFUSE to pay more than $25 for any single comic (or whatever you feel is fair for one particular comic). If enough of us REFUSE to stand by and see these inflated prices, they HAVE to come down. A comic is only worth a thousand dollars if there is a sucker who's willing to pay it.

Secondly, get off your butt and WRITE the publishers. If there is something you don't like, LET THEM KNOW IT. If a book stinks, tell them why. On the same token, if they are doing a good job, TELL them they are doing a good job. I consider comics companies to be classified the same as commercial radio and television stations. They are operating in the public interest, and if the public doesn't like what they are making, the public has the power not to patronize them, and logically, change what they are producing until it IS what the buying public wants.

Stay away from people selling comics who obviously bought them as speculation or investment. If we do this, maybe they'll get the idea not to do it anymore.

And lastly, if you DO have a favorite shop, and they have fair prices and good service, support them as much as you can, because those are too few and too damned far between.

If everybody did this, we could throw our price guides out the window, and give Mr. Overstreet the boot, right where he needs it. Why should he be a millionaire? He'd be nothing without us, the buying public.

We don't have to take this crap any longer.

[First of all, I'd like to correct one of your misconceptions regarding our subscription copies. They're all mailed in envelopes, and no mailing stickers or staples are affixed to the copies. So don't be afraid of ordering a subscription because of that.

Our distribution problems are too complicated to go into, but that should be changed by now. If your dealer is still wary of carrying TCR, tell him that we've changed our operation and to contact us about it.

While I'm on record as agreeing with most of your comments, I must say that your charges against Mr. Overstreet are not proven facts, and that suspicion and investigation are a long way from proof.

My suggestion would be that you arrange with your favorite dealer to save particular issues for you before they are published. The shop owners

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that deal in new comics that I'm familiar with all are willing to perform this service, so someone near you should be easy to find.

For back issues, though, I suggest shopping around. There is such a great range of prices for every comic that you are simply wasting your money by not doing so. The best place for comparison that I've found are monthly gatherings of comic dealers; while the high-priced dealers usually show up, there are always a lot of people who are willing to make a better than average deal, as well as the few who are selling their entire stock and are desperate to make deals. I for one refuse to pay more than cover price for any DC or Marvel that I've missed over the past couple of years (for some reason, I've gotten only three issues of MASTER OF KUNG FU in the last year, and I've missed the last eight in a row; POWER MAN AND IRON FIST also rarely turns up around here). There are so many dealers carrying recent DCs and Marvels that it's stupid to pay anything above cover.

And your maximum of $25 per comic is $15.00 more than I've ever paid for any one comic. Which is one of the problems of a fandom-wide boycott: nobody can agree on what is reasonable. As long as somebody is willing to pay $40 for every issue of SHOCK SUSPENSTORIES they need, the price will stay up there I'm afraid. MT]

PHIL WHITE, 24935 Rollingwood, Lake Forest, CA 92630: Thanks for some great recent issues. The addition of several new columns on comics history and comic collecting have made TCR one hell of a well-rounded publication.

I especially enjoy CEL BREAK by Jim Korkis. Like many comic fans, I find myself expanding into other areas of interest which are close to my great love of comics and Jim's clean prose style and timely information is much appreciated. I'm sure there are many other readers who will develop an interest in animation after reading his columns.

D.E. MASON, RR#1 Lakeshore Highlands, Okanagan Falls, BC V0H 1R0 CANADA. My son and I both enjoy your publication; keep up the good work. Any chance of getting Chuck Fiala to do a pin-up of the Phantom Bunny? She has Annie Fanny beat all ways.

[Little did I know when I asked Chuck to do BULLET CROW for us that he'd end up as competition for Harvey Kurtzman. Imagine my surprise! MT]

WILLIAM G. WILSON, JR., Questar, MW Communications, Inc., 247 Fort Pitt Blvd., Pittsburgh, PA 15222: I mainly just wanted to dash off a quick note to thank you and Joel for the kind comments in the December issue. It's nice to know I'm still remembered, and that my recent work has met with approval. I feel I owe it to talented ARTISTS like Ron Frenz and James Warhola to clarify their positions, though. Ron handles our "Just Imagine: Jeanie" strip now, lending his creative touch to the plots and illustration. (And he's just completed two soon-to-be-published KA-ZAR books, by the way.) James has been with me since my high school days, his work appearing in early issues of THE COLLECTOR and just about every single issue of QUEST/STAR, including a MARKETING BESTSELLERS Magazine award for one of the outstanding magazine covers of 1980 for issue #10. (He's broken into the paperback cover field now, with a number of science-fiction, horror and "mainstream" covers on the way from Berkley...and he even lettered Corben's BLOODSTAR.) Oh, and Andrew Sands is much more an all-around Editorial Assistant than writer, and he's also on his own with Oracle Enterprises, producing limited-edition portfolios and prints.

It's particularly comforting to get such nice press coverage at a time when we're really feeling the pinch of the tight economy. Despite encouraging sales and (finally!) serious interest from major advertisers, we've found it necessary to temporarily suspend publication until our house is in order. We've been late with the last two issues, victims of cost overruns and production problems in every phase of the operation, and apparently we've become victims of our own growth. We've made the "big guys" sit up and take notice, but having started out with a minimal staff and even more minimal financing, we've just grown too much too soon, and it's finally caught up with us. We have a number of options open to us at this time, and we have a number of really exciting plans (both editorially and in marketing and promotion) to put into effect once things are straightened out, but these things take time...and excruciatingly LONG time, at least to us. We can only hope our audience feels that their patience has been rewarded once we've got this machine running on all cylinders again.

I'll be happy to keep you posted on our progress. One of our priorities for the future is a regular "newsletter" or bulletin which will keep all of you newshounds up-to-date on what we're doing on a regular basis. I can't tell you how much I hope I'll be sending you one REAL soon!

Thanks again!

ANDREW JOHNSTON, 101 Ivy Drive, No. 3, Charlottesville, VA 22901: Boy, did David and Leslie Newman paint themselves into a corner! In SUPERMAN II they have Clark take off his glasses when he kisses Lois at the end of the film. Well, anyone who read SUPERMAN #330 knows that Clark's glasses have hypnotic powers! They took away the last loophole that could explain the infamous kiss! And, by the way, it's possible Superman (as Clark) rented the car while getting the dinner to eat at the Fortress. He could very easily have stashed it outside. In Kathy Godfrey's letter in TCR #198, she says it is impossible to use Supergirl in SUPERMAN III. Not if they "borrowed" Power Girl's origin. Does anyone know who at DC vetoed the script proposal?

Do you folks know how to get John Carbonaro's new THUNDER AGENTS comic?

[Nope. We know that Bookie Parlor, of Dayton, Ohio is distributing it, but nobody at Carbonaro's company has contacted us with that information.

I doubt that anyone at DC has any veto power at all over anything the Salkinds want to do in the films. And what exactly makes Supergirl's origin "impossible" in the film's rewrite of the Superman history? Argo City might have escaped the explosion... MT]

CHARLES T. BUNKER, 213 Highland Avenue, Somerville, MA 02143: In response to the letter printed in your recent INFO CENTER asking who drew Harvey's SAD SACK comics, I can give this reader the answer. The main artist was Fred Rhoads. The way I found out was that this man had also drawn a GABBY GOB series for Harvey during the mid-1960s and recognizing unmistakably the rounded, simplistic drawing style, I noted his signature on the front cover. The other two major SAD SACK artists were Paul McCarthy (until 1962), who signed his name to some side strips in the early SACK comics, and a former SATURDAY EVENING POST cartoonist named Johnny O'Brien, who signed his name to the cover work on another mid-'60s Harvey comic, G.I. JUNIORS. There were a few others, but their names I have yet to uncover.

I myself am "somebody who cares" about the SAD SACK series. It's a shame how few fans have even bothered to discover the often brilliant humor in it. Please publish my name and address if you see fit to print my letter. Also, please put me in touch with my fellow Sad Sack fan, if you have his address.

[Johnny O'Brien did the syndicated SAD SACK strip in the '50s, according to Jerry Bails' totally invaluable WHO'S WHO IN AMERICAN COMIC BOOKS which I've put to good use these past few months. (Jerry, if you'll let us know the current cost of the set of volumes, we'd be glad to tell everyone--better yet, send us an ad!) The WHO'S WHO also lists as another SAD SACK

artist of the '60s+, Joe Dennett.

I've got a few SAD SACK issues, but I have yet to read them. Who knows; maybe you'll be joined in your appreciation of the series just by saying something! MT]

"T.M. MAPLE," #807, Toronto, Ontario: The first piece of news I read in '198, that of DC's new royalty plan, was spectacular, even stunning, and welcome--not to mention long overdue. Besides the obvious basic incentive to produce, as well as the incentive to play to the fan market that you mentioned, this announcement pertains to three matters that I'd like to discuss here.

(1) The fact that Marvel followed DC's announcement quickly with one of their own shows two things to me:

(a) DC's plan is a good and appropriate one. (Else, why would Marvel make such great haste to do likewise?)

(b) DC is more and more assuming a position of leadership in dealing with the creative staff. (The only two significant innovations in compensations for the creative staff, this one and giving the creator a piece of the merchandising, are both DC originals.)

(2) Many times in the past, in explaining the reasons behind and realities of deadlines in comics, I have heard the analogy made between comics creators and journalists, i.e. that comics people were more like journalists than like the authors of books. By moving at least partially to payment based on sales, the comics people are being moved a bit away from the way things work in journalism and a bit towards the way things work in the world of book publishing. Does this portend (or even progress with) a change in the format of comics publications, i.e., away from periodicals and towards irregularly-published albums?

(3) The main possible negative effect I can see of DC's announcement is that it will make many people anxious to work on the mags starring the most popular characters. For instance, will a top writer accept assignment to, say, SPIDER-WOMAN, on which he would have to work very hard to build up sales, or would he ask for SPIDER-MAN, which sells well almost regardless of whom is at the helm? Or perhaps a better example, previously noted in TCR: When Cary Bates was writing SUPERMAN in ACTION COMICS it sold tens of thousands less than Superman's own mag, despite the fact that Bates' stories were at least as good as the others, thus leading to the conclusion that a mag's very title can be worth lots of sales. So, isn't everyone going to want the best "titles"? (Implicit in the above being a "bad" situation is the feeling that perhaps top writers could have a greater effect working on a new series or building up a lesser one than gliding along within the constraints of an established series.) All of this leads me to think that the ownership of a new series by the creator (at least partially) is necessary as a counterweight and that some bonus might be necessary for less desirable work. (This would leave unpopular established characters as the least in demand by the writers--no sales incentive and no creator's slice--which perhaps isn't too bad of a setup.)

[It seems to already be happening. Is it merely coincidence that the bottom end of the sales scale is being shaved of the mystery titles and UNKNOWN SOLDIER? Sadly, it seems that variety will be the victim; if super-heroes are the only things that are really big successes, will there be much impetus to attempt something in other veins? MT]

MATT TOLBERT, 3530 Rebuta Lane, Simi Valley, CA 93063: I can't stand it any longer. I have to write this letter.

1. I'm sick and tired of hearing people complaining about the quality of today's comics; especially from people (like TCR's managing editor) who don't read most of today's titles. "If you don't like the food then get out of the kitchen." Just once I would like to read a positive review in a fanzine magazine. It's easy to be critical, but difficult to be creative.

2. Let's face reality. Super-heroes consist of 90% (approximately) of the comic book business. So it seems logical that TCR should devote 90% of their issues to super-heroes. I turn to TCR not for videotape copyright info or movie/TV information.

[I may not read everything, but I do LOOK at them all. I tend to read what appeals to me visually, and contrary to your implication, we have run plenty of positive reviews. I too dislike blanket condemnation of everything, which is why there aren't many reviews of that type here. I know I have better things to do with my time than to read six or seven cleverly-written skewerings of recent comics from the majors every issue (see "the magazine that hates its name") much less type them.

My interest in comics was fueled by the fact that I have a great liking for series characters in any medium. That began for me with cartoons, went to novels (of the juvenile variety, i.e. FREDDY THE PIG, THE HARDY BOYS, et al.) and led into comics; I still think there's a strong link between the three media. About the percentages you cite --well, just because the majors want to limit themselves to super-heroes, doesn't mean I have to. Would you rather I chose to use material I find boring? MT]

FRANK HAYES, P.O. Box 10860, Chicago, IL 60610: Now, about TV and copyrights and such (episode 592):

First, some statements of fact. There are roughly 50 hours of primetime network programming each week, not counting movies, news shows, specials and sports events (which are all special categories which share one thing in common; they are generally not intended to be broadcast repeatedly. News and sports broadcasts are often live; a movie or special is generally shown under a different arrangement than a regular TV show.

Of these fifty hours, probably 90 percent--maybe more--will not only be rerun, but will be REPEATEDLY REBROADCAST under syndication or licensing agreements. Not three or four hours, Mike--more than FORTY hours. Hard to believe? Not when you stop to consider that the U.S. is the world's major supplier of television programs. Even the most awful stuff, shows that didn't last thirteen weeks here, is redubbed and syndicated all over the world.

(In a way, TV is much like comics. Marvel and DC make lots of money by licensing reprints all over the world. Without that extra revenue, comics would likely cost quite a bit more than they already do.)

Moreover, all of a prime-time TV show's costs are NOT recouped in one showing. There are some exceptions to that--news shows, sports events, specials, TV showings of movies...is this list starting to sound familiar? Likewise are cheaply produced throwaways such as game shows, talk shows and soap operas.

Do you really want to swap future BOB NEWHARTs for something like, say, GENERAL HOSPITAL? Or DONAHUE? Or THE PRICE IS RIGHT?

Costs are rising in the TV business too, Mike--it's reality. You've complained in these pages before about the cheesy look of shows recorded on tape instead of on film--but it's done because tape is cheaper, during both the shooting and post-production. Shows such as THAT'S INCREDIBLE! (and the live-action segments of the KID SUPER POWER HOUR) are loosely scripted--if that's the word for it--because it's cheaper than a real TV show would be. It simply costs a lot of money to produce the kind of TV we all grew up with.

The network doesn't pay the full cost of a prime-time series--and it probably never will. Without the revenue that repeated showings under licensing and syndication bring in, all network programming would be reduced to the level of daytime TV. Retch at THAT idea awhile.

TV needs the most talented, committed creative people money can hire.

It doesn't need smaller budgets and a resulting sharp decline in quality.

Now for a little strangeness. Nobody's much concerned about folks videotaping prime-time network TV shows, per se. That's right. Let's face it, you're not taking money out of anybody's pocket by taping BOB NEWHART reruns. They're not offered for sale to consumers, and presumably, you're not intending to make money for yourself by selling them. As I've pointed out before, it's probably not even against the copyright law.

Disney and Universal are mainly concerned about their MOVIES (in Disney's unusual case, that's the same thing as their TV show). They stand to lose income on their videotape and videodisk consumer products if people record their movies from TV.

Let's face it--lots of people have been buying VCRs to record movies so they wouldn't have to pay for commercially packaged versions. Sony's ads--especially the early ones--heavily promoted that use for the Betamax. That's really what the lawsuit was all about.

So what has all this to do with "the end of network TV as we know it?" Hang on--if you're not familiar with copyrights, it's a pretty wild ride from here on in.

There's no substantial distinction between a TV show and a movie shown on television--the Copyright Act lumps them all together. In the original MCA/Disney vs. Sony trial, Judge Warren Ferguson had to make a ruling that if someone makes a recording of a copyrighted audiovisual work off of free TV, not for commercial purpose, the copy is legal. He specifically excluded recordings made of shows on pay-TV services.

This is what is known as a very bad law. It runs directly contrary to the intent of the copyright law to protect the commercial rights of the copyright holder. Moreover, it seriously weakens the law by being extremely vague.

Consider this: there's no substantial difference between the episode of M*A*S*H I watch on free TV and the one my parents are watching at the same time on cable. Yet, under Judge Ferguson's ruling, I'm allowed to tape it, and they're not--since they're watching "pay TV."

That's nonsense, of course--so the next step would be for the courts to decide that taping any "pay TV" show for non-commercial purposes is also legal.

One possible result: any commercial broadcasting service--including PBS and most of the national networks of the world--could legally record anything they wanted off the air, and rebroadcast it. And THAT would mean a tremendous drop-off of money from licensing and syndication for TV shows. Without that money...well, I've talked about that already.

Movie producers would take it in the neck in an even bigger way. The theater audience for most movies wouldn't be very big if you could watch them on network TV. It would shoot hell out of film distribution in most countries; fewer movies would break even, and blockbusters would become too expensive to produce. So long to pictures like SUPERMAN...

Does all this sound improbable? It's not. Much wilder things have happened, even involving comic-book copyrights--people just don't remember them. I'll award a small prize to the first person who can tell me about the famous case in which DC lost its copyrights to the SUPERMAN newspaper strip. (No guesses allowed--you'll also have to tell me where you got your answer. And naturally, Jerry and Mike, their families, and their ad agency aren't eligible.)

Anyway, I think Sony was wrong from the word go, luring unsuspecting Betamax customers down the garden path. I'm with you, Mike--I think it's a shame that so many people swallowed Sony's line without checking for worms... (I've gotta lay off these fruit analogies. Every time I get started, I make myself sick on 'em.)

On another matter entirely: I think you're a little more worried than you need to be about the ALBERTO comic book. It's pretty laughable stuff, the same old nativist hate-mongering that's been around for years. I suspect the only folks who think that stuff is true already believed it before they saw the comics.

Incidentally, did you know that Ignatius Loyola designed the first high-speed electronic computer. Yep, in 1548. It's been used by the Vatican for centuries to send annoying junk mail and sweepstakes offers to everyone on their mailing list of all non-Catholics. (It must be true--I read it in Father Ripley's "Believe It--Or Else!")

I really liked Lou Mougin's Tower and Charlton articles. I really like Sam Kujava's "A Comic Reader" column. I really like DICK DUCK (and I wish Engel had the time to turn it out faster). I like an awful lot of TCR these days.

About the time you get this letter, you'll be putting together issue 200. It's a landmark in several ways: first, it marks 100 issues of TCR published by the Menomonee Falls guys. That's a century mark twice over--and it means you've put out more issues of this zine than everyone else put together--Jerry Bails, Glen Johnson, Mark Hanerfeld, Paul Levitz... um, Derrill Rothermich, Bob Schoenfeld, Dave Kaler...did I forget anyone?

Second, it marks your 8 1/2th anniversary with TCR and something like your 10 1/2th in fan publishing. (I still say round numbers are vastly overrated.)

And third, it's also --depending on how you count it--comic fandom's 21st birthday. ALTER EGO and COMIC ART both started up in the spring of 1961.

And hard as it is to believe, TCR costs less per square inch today than when you took it over. It's got cover and interior color now, and comics, columns, more news, more features...

So congratulations already! Now what's for the next hundred?

[Maybe staying on schedule for a full year?

I didn't get it the first time, but you have made it clear enough even for one as thick as me. The copyright ruling was necessary, and it did save network TV, and they DO syndicate all of that stuff in other countries. I wasn't even thinking about that.

Thanks for all the kind things you said about TCR, Frank. I really appreciate it. For the record, though, it's our twelve and three-quarterth (excuse the lisp) anniversary in fan publishing; Jerry published the first Street publication in 1969 before we met; the first true Street Enterprises publication was COMICS COMMENTARY #2, June 1970, followed closely by the first edition of the COMPLETE MARVEL INDEX. Menomonee Falls GAZETTE came after five more issues of CC in December, '71, followed by six one-shot comic books and then the Menomonee Falls GUARDIAN in June of '73 and then TCR in November of '73. Altogether (not counting limited-run publications of less than 100 copies done for APAs), we've published 495 issues of various publications. TCR #205, therefore, will mark not only our 13th anniversary in fan-publishing, but also our 500th issue! MT]

HARLAND RONNING, 7-2401 Koyl Avenue, Saskatoon, SASK CANADA S7L 5X8: I know absolutely nothing about animated cartoons, but am planning to write an expensive hardcover book about them, planned to be published this coming Christmas. Therefore, I need information on the following American cartoon characters:

RUGS BUNNY
KAFFY DOCK
TWITTY AND SLYVESTER
CRUSADER RAREBIT AND TAGS
BINNY AND SEACIL
ELMER FUTT
MICKEY MOOSE
BABY HOOEY
RONALD DUCK
THE FLATSTONES
THE HAIRY BARE BUNCH
QUICK DREW McGREW
DULLWINKLE MOOSE
ROCKIN' ROBIN HOOD

Just kidding, of course. Thanks for the review of Jeff Lenburg's ENCYCLOPEDIA OF ANIMATED CARTOON SERIES. (What? No Gumby or Pokey

listed?) Your review will make me avoid this book, should I get the chance to buy it.

[Well, if everyone isn't totally sick of it by now, here are more corrections to Lenburg's book!]

ALFONSO MOLINE, Plaza F. Argemi 4, Tarrasa, Spain: Hi! I'm a comic fan and I'd like to thank you for the reading pleasure your mag gives me. The information it offers me is hard to find in European fanzines.

Firstly, I'd like to disagree with Johan L. De Long (TCR #192, page 43): Disney comics published outside the U.S. which are marked "S" aren't drawn by Americans...but by Spanish (so "S" stands for Spain). The scripts are maybe written by Americans, though. They often feature such forgotten Disney characters as Mortimer Mouse (Mickey's Rival, 1936), and Humphrey the Bear. Their artistic quality is superior to those awful Italian Disney stories. Sometimes one would say that they're identical to Western Publishing's stories.

Now here comes another bit of information: Those of you interested in the Spanish undergrounds will be glad to know that a new underground comic monthly has appeared, following the already classic EL VIBORA. Its title is CAIRO and it features art by Mariscal (well-known in the U.S. by his appearances in RAW), Gallardo, Roger, Tha, Montesol and French reprints of Floch, Tardi, Franquin, etc. Like EL VIBORA, it cannot really be considered as underground since it's normally distributed on newsstands, but it's really a mag with a great future.

Finally, being also an animation fan (and it's not a good thing to be an animation fan here! Animated cartoon production is almost non-existent in Spain. Anyhow, if you want, someday I'll drop you a line about it), I'd like to say that I appreciated Mike Tiefenbacher's review of Jeff Lenburg's ENCYCLOPEDIA OF ANIMATED CARTOON SERIES. Although this book enabled me to find a lot of information that I wouldn't have found elsewhere, I also was astonished about the enormous quantity of mistakes and omissions it contained. I also was planning to send Lenburg a list of those I found, but I found out that it would be better to send it to you. You can publish it if you think it will be useful to those who possess the book or intend to buy it. Sorry if this list is of no interest to you. I only pretend to be helpful to animation fans with my list. Like Mike, I do not consider myself to be an expert on animation. I have created this list according to the information given in books such as the excellent OF MICE AND MAGIC, but most especially according to what I have seen. I am sure Lenburg wrote about most of the series described in his book without even having seen an episode of any of them. And that's not good.

Well, here we go:
THESE TV SERIES ARE MISSING: FESTIVAL OF FAMILY CLASSICS (Rankin-Bass, 1972), SISTER RITA (Filmation, 1972), FAR OUT SPACE NUTS (Sid and Marty Kroft, 1975), and probably some other Japanese-originated series (DODO, THE KID FROM OUTER SPACE is British and not Japanese, as Mike says) and from other countries (I mean only foreign series shown in the U.S.).
Page-by-page corrections:
P. 22 - Under THE ANT AND THE AARDVARK, the Ant's voice is missing. And this and all DePatie-Freleng cartoons were not in Technicolor, but in Color DeLuxe.

ASTRONUT and all post-1960 Terrytoons were also in Color DeLuxe.
P. 25 - Four episodes of THE BEARY FAMILY are missing, those released in 1972.
P. 26 - The Blue Racer was voiced by Larry Mann, and his nemesis the Beetle, by Tom Holland.
P.36 - Under DINKY DUCK, there is no voice credit, while on page 126 (under the HECKLE AND JECKLE SHOW), it is said that he was voiced by Paul Frees. Tom Morrison, Dinky's most important voice, is missing.

The Dogfather was voiced by Bob Holt.
P. 45 - Gandy Goose and Sourpuss were both voiced respectively by Arthur Kay and Tom Morrison.
P. 51 - The Inspector was voiced by Pat Harrington, Jr. Sorry, I don't know Sergeant Deux Deux's (Mel Blanc?) and the Commissioner's voices.
P. 52 - The JERKY JOURNEYS series was directed by Leonard Levinson and voiced by Frank Nelson as the narrator.
P. 57 - The LOOPY DE LOOP series was in Eastmancolor and not in Technicolor.
P. 68 - Missing from the PINK PANTHER episode list is an episode called "Pink Out" which was a series of gags later used separately for the PINK PANTHER TV show. (Or was it vice versa?)
P. 75 - Roland is not a "western dude" and he's misspelled "Rolland." The episode "A Taste of Money" is with Rattfink only. Both characters were voiced by Leonard Weinrib.

Under SAD CAT, five episodes are missing. This series was not only directed by Ralph Bakshi, but also by Art Bartsch.
P. 78 - HOOT KLOOT was not titled SHERIFF HOOT KLOOT.
P. 80 - Swifty and Shorty were voiced by Eddie Lawrence.
P. 103 - Under THE BARKLEYS, Chester is said to be the eldest son and Roger the youngest. It was vice versa. Terry is misspelled "Terri."
P. 105 - Under THE BEATLES, the entry says "Famed Liverpool musicians John, Ringo, Paul and George voiced this King Features production." Immediately, the voice list demonstrates that they didn't. You're wrong, Mike; this show consisted of two cartoons plus two singalongs. (The singalong titles were the same as those of the cartoons, though two cartoons with the same titles as the singalongs were never featured in the same show.)
P. 107 - Aren't the BUGS BUNNY-ROAD RUNNER SHOW and THE BUGS BUNNY-ROAD RUNNER HOUR AND A HALF the same show, since they have the same premiere dates and network?
P. 108 - THE CATTANOOGA CATS had no live-action at all. The Cattanooga Cats episode list is missing. Their adventures did not appear in every show, and when they did not there was a second IT'S THE WOLF cartoon. There were also two singalongs per show.
P. 122 - Sorry, Mike, you're wrong again: in FRANKENSTEIN JR. there were two IMPOSSIBLES cartoons (not one, as Lenburg says) and one of FRANKENSTEIN JR.
P. 126 - Under THE HECKLE AND JECKLE SHOW, it says that LITTLE ROQUEFORT never talked. That's wrong, and we can see how Lenburg contradicts himself as he says on page 56 that he was voiced by Tom Morrison.
P. 137 - The LASSIE entry says that this show was produced by Filmation, which is correct. However, the caption is said to be copyright Rankin-Bass Productions!
P. 146 - Missing from THE NEW ADVENTURES OF MIGHTY MOUSE AND HECKLE AND JECKLE there is a segment called QUACULA.
P. 147 - In the FRED AND BARNEY SHOW, Pebbles and Bamm-Bamm are babies and not teen-agers as you say, Mike. So here Lenburg must be right.
P. 167 - Under the SECRET LIVES OF WALDO KITTY we are not told that this show combined cartoon and live-action sequences.
P. 168 - Yes, there were two SHAZZAN episodes per show. Kaboobie is voiced (I think) by Don Messick.

Under SINBAD, JR. THE SAILOR we're told that this series was called "The Adventures of Sinbad, Jr." but we're not told that under this title a pre-1966 series made by a studio other than Hanna-Barbera was done.
P. 171 - Some SPIDER-MAN shows featured only one episode and some featured two. In this case, the second episodes of every two-episode show are missing. And some episodes' titles are incomplete, e.g. "The Power of Doctor (Octopus)," "Never Step on a (Scorpion)," "The Return of the Flying (Dutchman)."

P. 177 - Tintin is misspelled "Tin Tin" and he's not twelve years old, but about sixteen. And the way Lenburg describes the series makes it seem as if Snowy was the series' real protagonist.

That's all folks. I hope you'll excuse my English mistakes. Thanks for your attention and, until the next time!

[Your English is excellent, Alfonso. Thanks for the additions to the list; in the U.S. versions of Terrytoons all credits have been cut off, so any voice and direction credits are lost. I'm especially surprised to hear about the Cattanooga Cats cartoons, because I don't remember them at all (though I know I watched the show as I remember the IT'S THE WOLF cartoons quite well).

One correction, though: FAR OUT SPACE NUTS was a live-action show starring Bob Denver and Chuck McCann. (Strangely, I can find no mention anywhere of a Filmation series called SISTER RITA. Perhaps this is a retitle of some other show?) MT]

ROGER PAYTON, Hymera, IN:
Not wanting to be critical, but that picture of Captain America that Mitch O'Connell did was okay, but Cap's shield was awfully small for a perspective shot where it should have been coming toward you a bit larger than it was depicted. On the other hand, I LOVED the front cover by Vosburg! It reminded me of a picture I saw once of the TV Avengers where Patrick Macnee was in a chair like that with Diana Rigg standing behind him. Very nice.

Now it's question time. On the back of HELL RIDER #2 there is an ad for an upcoming magazine called SCIENCE-FICTION ODYSSEY which shows a really nice cover by Jeff Jones and advertises the lead story as being "Swordsman of Sarn" by Gardner Fox. I've looked in Overstreet, but can find no listing of this book. I'm assuming it was of the illustrated type like PSYCHO and NIGHTMARE and the rest of Skywald's line. Do you guys know if this was ever published? The ad says you could get an advance copy by ordering one from the company, so apparently some were printed, but I've never seen one or know of anyone who has one. Any ideas?

I don't care what Mark Evanier says, Manny Stallman's RAVEN stories are not "charming" and don't "grow on (me) with age." I didn't like them then, and I still cringe when I look at them. Besides, I wouldn't trust Evanier's judgment; he and his cronies never refunded any of my money towards a subscription to MARVELMANIA INTERNATIONAL MAGAZINE when the "club" folded up years ago, so raspberries to him!!

[I don't know any of the details about Marvelmania, but the S-F ODYSSEY book, which I believe was edited by Don and Maggie Thompson, never was published. Though Skywald continued publishing NIGHTMARE, PSYCHO and SCREAM for several more years, this particular book was scrubbed before its release. I don't think anybody who advance-ordered got anything except their money back. MT]

A Comic Reader

by Sam Kujava

It has been a month of pleasant surprises and more than the usual amount of good reading has appeared. I heartily recommend the following selections for your library, if you haven't really been shopping around lately.

THE DEATH OF CAPTAIN MARVEL (MARVEL GRAPHIC NOVEL #1) -- I'm NOT of the Legion of Jim Starlin Fans. His anatomical renderings tend to be more grotesque than heroic. But his writing and art impresses me on this book, nonetheless, aided greatly by the sensible coloring by Steve Oliff. I'm also not one of those thrilled by the killing off of characters in rather helter-skelter fashion, as has been the rage these past few years. However, Starlin'shandling of the subject, considering the NATURE of our hero's demise, is exemplary. Most of the other Marvel writers would have mucked it up. It usually distresses me when certain writers, out of their element, attempt to script a variety of characters that they don't have a feel for. The appearance in this story of almost all the Marvel heroes is well handled by Starlin, who demonstrates his feel and grasp of each super-doer with sometimes only a few scraps of dialog. This is a well-written and drawn comic, printed sharply on fine quality paper. It outdistances most of it's company's output with considerable charm and dignity. At a cover price of $5.95, is it too high a price for entertainment? I've given that some thought, too. For six bucks, you could buy next month's issues of DAZZLER, DEFENDERS, G.I. JOE, TEAM AMERICA, MARVEL TEAM-UP, CAPTAIN AMERICA, AVENGERS, CAPTAIN CARROT AND HIS AMAZING ZOO CREW!, WONDER WOMAN and LEGION OF SUPER-HEROES. Why not skip the garbage and spend your money on one worthwhile product that doesn't insult your intelligence. Besides, you'll even get a nickel in change!

THE SILVER SURFER by John Byrne -- here is another book that is truly deserving of the term 'special'! Again the key feeling here is a sense of dignity and charm. Byrne respects these established characters and treats them accordingly. Though charged with emotion, events transpire logically and characters stay IN character as we readers expect. We're still swept along by the finely-wrought drama and twistings of plot, but the writer doesn't cheat us by disregarding that which has gone before. I point this out so strongly because respect for characters and audience is a rare thing at Marvel Comics these days. Books like THE DEATH OF CAPTAIN MARVEL and SILVER SURFER ought to be on every editor's desk and next to every writer's typewriter as an example of "HOW TO!"

My only reservation, and it is unchanging, is that these books are unfortunately only available through specialty shops and mail order, thus restricting the wider audience available through newstand distribution. I beseech the business minds at Marvel! Good comics are for EVERYBODY, not just the fortunate few who live close enough to comic shops. The format of the Marvel Graphic Novel is perfect for nationwide distribution through Waldenbooks or B. Dalton Booksellers, yet I've read of no move in this area.

On the other hand, there ARE good things to find at your friendly neighborhood magazine and comic book rack.

BIZARRE ADVENTURES #31 -- Denny O'Neil's theme issue on VIOLENCE has more misses than hits. On the plus side, there's the usual capable work by Frank Miller and John Byrne, but in my opinion, the book is worthy of its $1.50 price tag for just one special story, "A Frog Is A Frog" by Steve Perry and Steve Bissette. Within the pages of a comic book we see a sensitive and telling look at the effects of comics on the adolescent mentality, and by focussing on the friendship of two boys and how they relate to the world and each other, it avoids pretentiousness and preachiness. Bissette's moody visuals complement Perry's words magnificently. He has captured on paper the unique, nightmarish, not-quite-real way of looking at things that one has at that uncertain age between childhood and maturity. Would that the other 'contributors' to this theme issue had put as much thought and effort into their work!

FANTASTIC FOUR #243 -- I've been amazed at how the character of Galactus has been overused so much lately! Someone as powerful and awesome as a devourer of planets becomes somewhat trivial when he starts showing up month after month in books like the DAZZLER, ROM and WHAT IF?. One is almost predisposed not to look forward to his latest comeback in the pages of FF. Too much is enough, already! But John Byrne's steady hand and unique handling of Galactus has earned my favor, and makes it easier to ignore the stumbling attempts that have gone before.

Some have commented on the number of momentous plotlines that Byrne has tossed out in so short a tenure on The World's Greatest Comic Magazine. While that may be disconcerting to some, I only hope that this young talent remains with the title for a long time to come, finding a pace that he and the readers are most comfortable with.

THE BRAVE AND THE BOLD #187, featuring Batman and The Metal Men -- This continues to be far and away the finest of Giordano's Batman titles. Now ANOTHER new comic writer, Charlie Boatner, has scored impressively on his first B&B script, reuniting Batman and Kanigher's inimitable Metal Men. What was heartwarming was that Boatner was true to Bob Kanigher's spirit, capturing the whimsy and personality endowed by their creator, rather than unnecessarily updating them in his own image. Yep, here I go again with that old promise about respect for what has gone before! And I'm not talking about formula writing or pandering to elite fans, by giving them the "same old thing." I truly believe that a writer's and artist's GENUINE likeability/respect/professionalism for the work at hand transmits SO WELL onto the pages of a silly comic book, into the heart of the reader! That's the TRUE MAGIC of comic books, the real reason they continue to thrive after almost fifty years of existence! The fact that there are so many books being produced today that don't reflect that simple formula I've just described, tells me that there is a certain contingent of people working in the comics industry that don't know WHAT THE HELL they are doing! When talents like Al Toth, Lee Elias, Jack Kirby and Frank Robbins are all but driven out of comics while people like Bill Sienkiewicz and Keith Giffen are touted as tremendous "talents," I'm OFFENDED by the gullibility of fans to such self-serving hype, and ENRAGED at the ignorance of fans when it comes to true art appreciation! CUT AWAY the layers of crap that are thrust on today's comic readers. DEEP SIX the popularity contests and self-promotion...remember only the MAGIC formula for making comics a little bit more than garbage-pail liners. Respect, likeability, charm, professionalism, dignity, humor, morality...add your own adjectives. There's a LOT more where THEY came from, and MORE comics books need them in a BIG way! If we as consumers keep on repeating those desirable traits, and DEMAND them as our right, then books like THE BRAVE AND THE BOLD and FANTASTIC FOUR won't be the RARE GEMS in a field of fool's gold.

Speaking of books like the above titles, it's easy to get dizzy from riding the DC/Marvel Merry-Go-Round. At one time or another, the regular comic book reader gets stuck on that ride, thinking that everything of value and quality is produced only at DC and/or Marvel Comics. These two companies seem to disseminate all of the public relations jazz that fills the pages of TCR, THE COMICS JOURNAL, AMAZING HEROES, THE BUYER'S GUIDE, and on and on. Sure, the newer alternative press offerings of Pacific Comics, Kitchen Sink, Eclipse and Capital City, among others, are getting some much-needed space. But what about the other companies that feature comics on the newsstand every week? I couldn't find any news or listings for Warren in TCR #200! I didn't know THE ROOK had been cancelled until I picked up the latest issue and read the farewell note on the inside pages! I also learned of Western Publishing's search for a new editor to head up their brand-new adventure line-up...as Bill DuBay left Warren for the past, returned to Warren not long after, and was replaced by DC-writer Robin Snyder...through phone conversations with friends out east. (By the way, congratulations, Robin!) For that matter, Whitman/Western is coming out with a whole new line of comics to relatively little fanfare. C'mon gang, this is the company that gave you Magnus, Robot Fighter and the work of Russ Manning, Dan Spiegle and Al Toth! I was lucky enough to get a sneak peak at one of the strips from a new science-fiction title, ASTRAL FRONTIER. WYATT EARLY is a space-cowboy strip, written by veteran DC editor/writer George Kashdan and drawn by PHANTOM STRANGER-artist Fred Carrillo. It's interesting to see Western getting back into new adventure series since their anthology books just never made it for me. Those of you that bellyache about the DC/Marvel monopoly should give these new books a try, and if you enjoy them, your avid support!

On the other hand, I've raved about Warren's THE ROOK in this column before, but while that title has gone to that comic graveyard in the sky, those of us who enjoy the work of DuBay, Elias and Co. can look forward to a successor/spin-off, THE GOBLIN. While you're paging through these black-and-white magazines at your corner drug store, give a look to the fine artwork of Jose Gonzales, Jose Ortiz and some others on display in VAMPIRELLA, EERIE and CREEPY. It's a shame that the fine, capable work of such gentlemen seems to go unnoticed by fandom at large. While you're spinning around on that DC/Marvel Merry-Go-Round, try to look outside and reach for those occasional brass rings. There's a lot of good work, worthy of note. If you limit yourself to a few fan favorites, it's your loss.

Books

By Mark Sabljak

Feeling guilty about not having read that many books for last month's column, I tore through three of them for this month's. All three get positive reactions--one mild, one hearty and one puzzling.

MILD--Getting a mildly positive reaction is Harry Harrison's PLANET OF NO RETURN, a $2.50 paperback from Tor's Jim Baen Presents series. The book is a sequel to Harrison's PLANET OF THE DAMNED and picks up the adventures of Brion Brandd, superman and adventurer. It's a rather simple story, Brandd and his female co-worker--and eventual love interest--are sent to a planet riddled by war between mysterious armies of machines. Brandd comes into contact with primitives living on the planet and goes about trying to discover what he can to put an end to the destruction. His investigation leads him to an advanced set of civilizations and the cause of the war. I won't spoil the ending because for those who feel they might be interested, Harrison will do nothing to stop a pretty easy read. The characters aren't difficult, the plot isn't difficult and there are no real philosophic discussions within the book. The book as a package is enhanced greatly by a very sharp cover by Michael Whelan with embossed title and interior black and white illustrations by Rick DeMarco.

HEARTY--I get my DAW books about a month after they go out on the stand and while I'm not complaining, I feel that in many cases the book might be hard to find by the time my review hits print. But if it's around, I suggest you read Clifford Simak's THE WEREWOLF PRINCIPLE. The book was originally printed in 1967, so it's not anything brand new. But at $2.50 it's a very engaging little story. Andrew Blake, the story's main character, turns out to be one of two genetically formed beings developed to help the world space effort. The beings were to land on inhabited planets, seek contact with aliens, and transform themselves into copies of the alien. When they returned to Earth, they were supposed to not only have the characteristics of the alien beings, but that of their own human elements. As you'd guessed, something went wrong. I'll leave it at that, but suggest you check this out. Aiding the story, I felt, was the presence of believable characters and the introduction of the Brownies, furry little creatures with long ears and sharp tongues. Frank Kelly Freas did the handsome cover.

PUZZLING--Did you ever read a science-fiction book that had so much science in it you had a hard time following it? Well, Trevor Hoyle's SEEKING

THE MYTHICAL FUTURE ($2.25 from Ace) is not quite in that category. But it's close enough that I have to admit I couldn't follow it word for word. But the idea the book--and at least the two books following in the series-- is built around was so intriguing that I went right on with it. And I'm glad I did. In the future, Christian Queghan is a myth technologist, "A student of the shared moments of human consciousness that hold some intuitive, elemental truth." With the aid of a machine developed to follow one man's mythical thoughts, Queghan is injected into the alternate world where it is difficult to determine what is real and what is one's imagination.

Hoyle spends much of the book setting up the premise of the series, explaining the science behind the idea, even including appendices. That tends to dry this first book out a bit, but immediately after reading it, I snatched up the second book of the series, THROUGH THE EYE OF TIME, with its haunting vision of Adolf Hitler on it, and admit I'm really looking forward to it. (Book three, THE GODS LOOK DOWN, is due in May.)

RECEIVED AND YET UNREAD--I've saved ELFQUEST, BOOK 1, the color compilation from Starblaze Editions at $9.95 for a rainy day soon. I understand my neighborhood booksellers--who, by the way, said that Trevor Hoyle's Q series is a big seller he's gotten a lot of positive reaction to--has had trouble keeping it in stock. And I can see why. The colors added to Wendy Pini's black-and-white artwork, by Pini and Glynis Wein, are outstanding.

From Berkley I've received my first review copy, and I excited over the fact that it's the first paperback publication of GOD EMPEROR OF DUNE, the fourth book in Frank Herbert's DUNE series. The book, at $6.95, is the first of a reissuing of all four books in the larger, trade paperback format. Now a confession--I've never read a DUNE book. My large basement library, which right now is packed in boxes waiting for a carpenter to nail up $900 worth of shelves, includes the three previous books in one form or another. But I've never read them.

From Avon comes two attractive-looking paperbacks. COOKS AND BAKERS by Robert A. Anderson is a Vietnam war novel ($2.50) that has received some critical success. With cover art by John Groth, it is going to be my next non-science-fiction or mystery title to be read. Also from Avon is THE DELICATE DEPENDENCY: A NOVEL OF THE VAMPIRE LIFE from Michael Talbot. At $2.95, it is a hefty 406 pages.

From Tor come the latest selections, COLD VICTORY by Poul Anderson, which includes a collection of stories of his Psychotechnic league previously printed in magazine-form over the last 30 years. It's $2.75. At the same price is THE SWORDSWOMAN by Jessica Amanda Salmonson. On the cover, a kendo-clad Linda Blair-look-alike is wielding a sword against an attack of giant creatures which look like ants. I'm skeptical about this one, but you can't judge a book by its cover, they say.

A BIT OF NEWS--I haven't read all of his work, but I have dipped into the long list of Philip K. Dick's many works. And it was a shock to open my daily newspaper to see his obit, especially on the heels of the coming attractions I just saw of BLADERUNNER, taken from his 1968 novel, DO ANDROIDS DREAM OF ELECTRIC SHEEP? Dick's next book, THE TRANSMIGRATION OF TIMOTHY ARCHER, is due May 28th from Timescape. He was 54.

The second book in the James Bond revival series gets a good review in PUBLISHER'S WEEKLY. John Gardner's FOR SPECIAL SERVICES, which will sell for $9.95, "comes closer to the spirit of Ian Fleming's original Bonds," according to the review. Introduced is Cedar Leiter, daughter of Bond's old CIA ally Felix. And also returning is SPECTRE.

EuroComics

By Paulette Carroll

EUROPEAN BEST-SELLERS AND THE AMERICAN MARKET: A HUNTER'S GUIDE

The European comics I have talked about most in this column, i.e. TINTIN and ASTERIX, are not simply my favorites. They are by far the most popular and widely distributed in the U.S. The English translation of ASTERIX sells about 100,000 copies per title. This figure represents the lowest possible estimate of anglophone readership; obviously, it is not the SAME 100,000 people who buy each title, so that the number who have read SOME albums is much higher. Yet it is also more than five times the COMBINED circulations of the two largest U.S. fanzines. This should put to rest the contentions which have periodically found their way into the Mailboat, to the effect that ASTERIX interests only a small minority of English-speaking comics fans. Au contraire! Afficionados of Goscinny in the language of Shakespeare outnumber the readership of TCR by better than 10 to 1!

It should also put to rest dismissive claims that such albums are all but impossible to find on the North American continent. As Rick Marrin of Leo Brunelle wrote to me last November: "...Dargaud publications are available throughout the U.S. in hundreds of bookstores. They are distributed by comic wholesalers like Bud Plant, Pacific Comics, Seagate Distributors and others. At present, Walden Books carries ASTERIX titles."

There are basically two ways of obtaining those "titles." Mail-order is the surest and simplest way of getting what you want no matter where you live. Some information about it appeared in a brief news release in #197: I repeat it here to give the reader as complete a buyer's guide as I can at this point, in one organized package.

For ASTERIX, as well as such other Dargaud productions as LUCKY LUKE, the exclusive distributor for North America is the Canadian firm of Presse-Import Leo Brunelle, with subsidiaries in Montana and Massachusetts for U. S. customers (see insert). Their latest catalogue lists all Goscinny titles in French and English (including the newly translated CORSICA and BELGIUM, which are still hard to find in bookstores), as well as German and Spanish versions. In addition, they offer everything that is currently available in Latin (i.e., the first five titles). They also have fifteen LUCKY LUKEs in French, fourteen in Spanish, twelve in German--alas, only seven in English! The latter, including my all-time favorite, CALAMITY JANE, will be reviewed in this column in the near future. It appears that Dargaud has only translation rights to the first 31 titles (CALAMITY is #30), which are published in the original by Dupuis. Dupuis's softbound edition, very similar in appearance to the Dargaud product, can be found occasionally in bookstores for about $3.50, but is not available from Brunelle. Other Dargaud titles handles by the latter include IZNOGOUD (another Goscinny opus) and Greg's WALTER MELON (ACHILLE TALON). English versions are available in both hard and soft cover (other languages hardcover only), at the suggested retail prices of $5.95 and $3.95 respectively. Discounts and free freight are available if you order a minimum of 25 copies assorted.

Mail orders and mail inquiries are also welcome by a number of large

CHECKLIST OF THREE BEST-SELLING SERIES

TINTIN by Hergé version	publisher	approximate retail price
original	Casterman	$9.95 hard-bound only
British	Methuen	$9.95 hard $5.95 soft
American	Atlantic-Little Brown	$3.95 soft
ASTERIX by Goscinny and Uderzo		
original	Dargaud	$5.95 hard
English	Dargaud	$3.95 soft
other languages		(English only)
classroom edition	Harcourt-Brace	?
LUCKY LUKE by Morris and Gascinny		
first 31 titles, original	Dupuis	$3.50 soft
subsequent originals and English translations	Dargaud	$3.95 soft (English only) $5.95 hard

specialized bookstores, such as those of the French and Spanish Book Corporation in New York and Los Angeles. Remember, though, that you are dealing in this case with outlets geared to geographic origin, not genre. Comics are not their main product, and, unlike Leo Brunelle, they will not have a catalogue of their holdings. Their advantage over Brunelle, of course, is that they are not a particular publisher's distributor, and will carry a wider range of books--notably all three of the TINTIN series (original, British, and U.S. versions). You will find them particularly useful if you have a specific request: a special book, series or author. Very vague general inquiries are not likely to be fruitful.

But for the average unitiated fan, the sight-unseen aspect of mail-order is hardly appealing. It is much better to be able to walk into a store where you can browse and get acquainted before you decide to buy. I wish I had an extensive list of such places to offer, arranged by region, but my efforts to trace down a network of distribution from the top have met with only very vague answers. Rick's was by far the longest and most precise; no one seems too eager to share actual mailing lists with such a disreputable character as a fanzine columnist. Perhaps the project can be tackled from the other direction. Do you, the readers, know of retailers in your area (or elsewhere) who carry European titles? If enough of you share the information with me (c/o TCR) to warrant it, I will be happy to organize and publish such a list. In the meantime, here are a few useful tips to would-be hunters.

1) Look for an import specialist (starting with the Yellow Pages) the next time you are in a large city. There must be dozens beyond the ones I am personally acquainted with and have listed here. I have never known a store with "French" or even "European" in its name that did not carry AT LEAST TINTIN and ASTERIX in both French and English. Remember: those are best-sellers among book-imports.

2) Try a Walden's if there is one near you. I have not been able to verily personally Brunelle's claim that the chain carries ASTERIX.

3) I have had far more success with small, "alternative" bookstores (such as Gandalf's Den in Oregon) than with dealers, general bookstores, or University bookstores. Look for a place which carries such wares as incense, obscure local literary magazines, and lots of titles with the word "organic" in them, and chances are that they also cotton to Hergé and Co. (Ours not to reason why, but encourage them!)

4) If there is a university near you, someone in its French department probably knows where you can buy ASTERIX et al. locally. Don't be shy. BELIEVE ME, they are used to a lot weirder calls!

5) If all else fails, try the "humor" section of a large general bookstore. Barnes and Noble (with outlets in NYC and Boston), for instance, carries a complete English-language collections of both TINTIN and ASTERIX, along with a VERY small selections of American comics (DOONESBURY, ZIGGY, BLONDIE--about one title each!). Be persistent and mount your own search. The first clerk I asked, at the New York store, had never heard of ASTERIX and assured me they did not carry it, though he was standing only a few feet away from the display. (TCR's travel grants for columnists being what they are since the Reagan cuts, I was not able to check the Boston store out personally.)

Prices are fairly consistent. Retailers tend to follow Brunelle's suggestions (quoted above) for Dargaud titles, so that there is no financial advantage in ordering small quantities from the distributor. On the contrary, there will be freight charges.

TINTIN albums are more expensive. Casterman's original titles retail for around $9.95, and there are two different English translations. The early British Methuen edition, which did not fare well when it was first introduced in this country, now sells in both hard-bound and paperback ($9.95 and $5.95 respectively from the French and Spanish Book Corporation). In addition, there is an American version, published by Atlantic-Little, Brown which costs about $3.95. Unless you are partial to the European flavor of such British-isms as "hello" to express surprise, you might as well go for Atlantic-Little, although Methuen does seem easier to find. In addition to the comic strips proper, the latter offers narrations with photos of two TINTIN live-action films, GOLDEN FLEECE and BLUE ORANGES, as well as an album of the feature-length cartoon, TINTIN AND THE LAKE OF SHARKS. Similarly, THE TWELVE LABORS OF ASTERIX is usually included in store collections. Let the absent-minded buyer beware: this is not a comic book, but a narrative-with-illustrations based on a cartoon.

Available only in libraries and used bookstores, the classroom edition of ASTERIX nevertheless deserves mention. It was the ideal choice (now out of print) for the reader whose French is somewhere between fully operational and nonexistent. Published by Harcourt-Brace, it had an introduction, some notes, and a French-English vocabulary by Pierre Caprez, who did an excellent job. If you can find it, it is the perfect solution for those who wish to savor Goscinny's language in its original flavor, without shelling out for a translation to fall back on. I quote my correspondent at International Learning Systems without guarantee: "Since they are out of print, there can be no objection to your photocopying the special material." In other words, xerox Caprez's supporting apparatus at a library, and use it with your own standard original ASTERIX.

A FEW USEFUL ADDRESSES

CANADA:
Presse-Import Leo Brunelle, Inc.
490 McNicoll Avenue
Willowdale, Ontario,
Canada M2H 2E1

UNITED STATES:
Presse-Import (Eastern) Ltd.
20 Simmons Drive
Milford, Massachusetts 01757

Presse-Import (Western) Ltd.
c/o Americana Brokers
Sweetgrass, Montana 59484

French and Spanish Book Corporation
115 Fifth Avenue
New York, New York 10003
and
652 South Olive Street
Los Angeles, California 90014

European Book Company
925 Larkin Street
San Francisco, California 94109
and
International Corner
500 Sutter Street
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395 Washington Street
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